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STADIUM CONCERTS OPENED FOR TENTH YEAR IN NEW YORK

Willem van Hoogstraten Conducts Philharmonic Orchestra in Beginning of Annual Summer Symphonic Season—Rain Makes Giving of Initial Concert in Great Hall Necessary for First Time in History of Series—Week's Programs Bring First Hearings at These Concerts to Elgar's Transcription of Handel Overture, Mottl Arrangement of Grétry Ballet Suite, and Enesco "Roumanian" Rhapsody—Adolph Lewisohn Makes Address

SINCE the summer series of orchestral concerts in the Lewisohn Stadium was instituted in 1918, inclement weather has never been experienced on an opening night until Wednesday, July 6, of this year, when a drizzling rain made it necessary to give the first program of the tenth season in the Great Hall of the College of the City of New York. Nearly 3000 people serried themselves into the auditorium to greet Willem van Hoogstraten and the New York Philharmonic Orchestra, and there was no room for the tardy, who were turned away by the score. Across the way, the empty and silent Stadium awaited the 12,000 whom a starry night might have summoned.

Despite the discomforts of humidity and thronging, the auditors manifested an enthusiastic mood, extending a hearty welcome to Mr. van Hoogstraten at the outset of his sixth season as principal conductor, and acclaiming the orchestra at every interval. There was resilient spirit also in the playing of the musicians, invigorated by vacation, and in the verve of the director, freshened by a European holiday after his activities in the Portland of the Pacific.

Play Elgar Transcription

Mr. van Hoogstraten chose as the major opus of his program the same composition with which he opened the Stadium series of 1926 and 1924—the C Minor Symphony of Beethoven. His reading of the work was spontaneous and charged with energy, but somewhat deficient in subjective finesse, probably because the period of rehearsals had been short. While the formal poesy of the music was clearly exposed, there were moments when the flame of inspiration flickered.

The program opened with Elgar's transcription of Handel's Overture to the Chandos anthem, "In the Lord Put I My Trust," a noble and stately piece of tonal writing. This was followed by Debussy's "Fêtes" and the Prelude and Liebestod from "Tristan und Isolde."

Lewisohn Makes Address

During the intermission, Adolph Lewisohn, donor of the Stadium and honorary chairman of the concert committee, made his customary annual address of welcome to the audience.

"I regard it as a great privilege to be able to render this service to the people of New York," he said, "and it is most gratifying to note that every year more interest is shown by the public."

Mr. van Hoogstraten also spoke brief-

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Conneaut Lake Begins Third Festival

CONNEAUT LAKE PARK, PA., July 11.—The third annual Music Festival, of which Lee Hess Barnes is general director, was opened at the Temple of Music before a large audience on Saturday evening, July 9, with a concert by the New York Symphony, under Albert Stoessel. Hilda Burke, soprano, was the soloist. The orchestra made an espe-

cially fine impression in the "Meister-singer" Prelude, the Introduction to Act III of "Lohengrin" and the "L'Arlésienne" Suite, No. 1, by Bizet. Other orchestral works listed were "The Entrance of the Little Fauns" from Pierné's ballet, "Cydalise," the "Polovet-

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ADOLPH LEWISOHN

Donor of the Stadium at the College of the City of New York, in Which the Philharmonic Summer Concerts Are Given

Ravinia Répertoire Enlarged as Four Operas Are Added to Week's Programs

CHICAGO, July 10.—First performances this season of "Carmen," "Pagliacci," "La Navarraise" and "Fra Diavolo" were given in the course of the Ravinia Opera Company's second week, which also marked the return of Anne Roselle, a member of the company five years ago.

Sunday night's performance of "Carmen" was one of ups and downs, and scarcely met the high Ravinia standard. Wilfrid Pelletier, making his season's

début as a conductor, permitted something of lassitude to settle upon the performance. Even Ina Bourskaya's undoubted flair for the rôle of Carmen and her dramatic ability seemed to suffer from the general depression. To make matters worse, the first act was omitted, the performance beginning with the scene in the inn of Lillas Pastia.

Edward Johnson gave an intense and thrilling portrayal of José in the moun-

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CHICAGO SYMPHONY PARLEY WITH UNION REACHES DEADLOCK

Disbandment or Reduction of Personnel Regarded by Management as Only Solution—Demands of Musicians for \$60,000 Annual Increase in Salary Would Entail Raising of \$2,500,000 Endowment, States Orchestra's Manager, Who Refers to Players' Request as "Impossible"—Union Officials Refuse to Modify Ultimatum—Stock's Return Certain, Says Manager, Who Voices Optimistic Belief That Ideal Will Survive

CHICAGO, July 9.—The crisis which has been lowering over the Chicago Symphony for some months, owing to increased salary demands by the musicians' union, became acute this week. Acceptance of subscriptions to the concerts and re-engagement of the players has been deferred, pending an agreement. Now a complete deadlock is reported to have been reached in the negotiations between the Orchestral Association and the Chicago Federation of Musicians.

The latter group has refused to recede from its demand for a permanent increase approximating \$60,000 a year. This sum could only be raised indefinitely by the creation of an endowment of \$2,500,000 for the orchestra, according to Henry E. Voegeli, manager of the Symphony. This is regarded as impracticable, and, therefore, the Orchestral Association declares that it will be impossible to meet the demands.

Keep to Union Basis

Disbandment of the orchestra or a reduction in its size are said by orchestral officials to be the alternatives ahead, in case the union persists in its demands. Putting the orchestra on a non-union basis is not considered by them, they state.

Rumors that Frederick Stock, the conductor, would refuse to conduct in case the orchestra is reduced in size were set at rest today by Mr. Voegeli. Mr. Stock is now away on a vacation.

"He will return, no matter how few are in the orchestra," said Mr. Voegeli. "Even if the union tried to kill the orchestra for the time being, it cannot kill the Orchestral Association, and the association will never give up the ideal of a Chicago symphony orchestra."

Union Remains Firm

James C. Petrillo, president of the musicians' union, has advised the members of the Chicago Symphony to maintain their demand for a twenty-five per cent increase in salaries, and has announced that a reduction of the size of the orchestra will not be a solution acceptable to the union.

"The Orchestral Association," Mr. Petrillo stated, "will take all the ninety men back at \$100 a week, or they'll have none of them. We don't intend to throw some of our men out of work to equalize the Association's pay roll."

Of the amount that would be added to the Symphony's budget by the con-

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Cincinnati Week Brings Two Operas

"Aida" and "Faust" Given by Accomplished Singers—Resident Artists Participate with Notable Success

CINCINNATI, July 9.—"Aida" and "Faust" have been the operas given at the Zoo this week. The performances have been admirable, and warmer weather has added to the general enjoyment of the series. Moreover, successful appearances of resident singers have aroused justifiable civic pride.

"Aida," given on Sunday, Wednesday and Friday evenings, brought Alma Peterson and Marta Wittkowska in the rôles of Aida and Amneris respectively. Forrest Lamont assumed the part of Radames. Joseph Royer and Robert Ringling appeared in turn as Amonasro, and Herbert Gould was the King.

Cast Is Effective

Miss Peterson created a splendid impression. Her rich, penetrating voice carried to every part of the spacious open-air auditorium, and her impersonation was equally impressive histrionically. Miss Wittkowska, whose glorious voice charmed those who heard her last year, strengthened the good opinions then formed of her work. She invested the part of the Princess with an impetuosity that was very effective.

Mr. Lamont was an ideal interpreter of the hero's character, singing and acting in a manner that brought con-

viction. Mr. Gould, suffering from laryngitis, sang under difficulties early in the week, but recovered the full use of his voice by Wednesday, and registered his customary success.

Both Amonasros were exceptionally effective, distinctly different in type and in details of interpretation. Mr. Ringling gave one performance on Wednesday as guest artist; and will return later in the season. Sam Bova, a Cincinnati singer, a pupil of Italo Picchi at the College of Music, created a favorable impression with his singing of the small part of the Messenger.

"Faust" Well Sung

In "Faust" the principal singers were Lucy Gates, Ralph Errolle and Italo Picchi.

Miss Gates, the Marguerite, was in every respect an accomplished and artistic interpreter of the character. Constance Eberhart, who appeared as Martha, is a sterling musician; and the Flower Song, as sung by Lydia Dozier, a Cincinnati artist who was cast as Siebel, was an enjoyable number.

Mr. Errolle's singing has been one of the outstanding features of the season, and his portrayal of Faust was thoroughly to be admired. The Méphistophélès of Mr. Picchi, now a Cincinnati resident, was developed along lines of particular suavity and refinement. Mr. Picchi's voice is sonorous, and well suited to the Gounod score. Natale Cervi substituted for Mr. Gould as Wagner.

Julian Oliver, Spanish tenor, will make his début in "Mignon" next Monday night. This opera has not been sung in Cincinnati for many years.

GRACE D. GOLDENBURG.

Cincinnati "Pops" to Be Reduced in Number

CINCINNATI, July 9.—Announcement is made by the Cincinnati Symphony Orchestra Association that next season's popular concerts, given in Music Hall on Sunday afternoons, will be reduced to six in number. The programs are to be more pretentious, and a soloist of recognized reputation will appear at each concert. GRACE D. GOLDENBURG.

PITTSBURGH FORCES TO CONTINUE SERIES

Three Concerts by Means of Membership Plan Are Announced

By Wm. E. Benswanger

PITTSBURGH, July 9.—The Pittsburgh Symphony Society, through its president, Mrs. William McClay Hall, announces that the season of 1927-1928 will consist of three concerts, and that subscriptions for membership are being received. The membership system will be pursued, in view of the objections voiced by some ministers.

The Symphony is popular with the public at large, and has been supported by the press. The new season promises to be successful, in spite of the fact that the question of giving Sunday concerts, even by means of the membership plan, is still before the courts.

Continuing the series of summer lecture-recitals at the Pittsburgh Musical Institute, William H. Oetting spoke on July 6 on "The Choral Preludes from the 'Orgelbuchlein' by Johann Sebastian Bach." Mr. Oetting's talk was illustrated by his playing of preludes.

The Duquesne Opera Company has produced "Sometime" in its seventh week at Duquesne Garden, under the direction of Rupert Graves.

Summer Sailings Continue

Summer sailings in the music world continue. Edward Ziegler, assistant general manager of the Metropolitan Opera Company, left on the Leviathan last week for a summer in Europe. The Southern Cross the same day took Mrs. J. Harrison Irvine, who is planning to spend two months in South America. Aaron Richmond, impresario, sailed on July 1 on the Pennland. On the same boat was W. R. Hughes, representing the Welsh people of America at the Royal National Eisteddfod, at which he will preside on Aug. 2. Ralph Zoekle, pianist, left New York on the Lapland. Francis Macmillan, violinist, who will fulfill a number of concert engagements in London, also sailed on the Lapland. Leonard Liebling, music critic of the American is en route to Europe on the Olympic.

Richards Heads Michigan State Music Department

Lewis Richards, harpsichordist, has been appointed head of the department of music at Michigan State College, according to an announcement of President Butterfield of that institution. Mr. Richards will assume this post in September. He will also act as director of a new conservatory of music to be established by the College. In addition, Mr. Richards will continue his usual winter series of concerts under the management of George Engles.

Caterina Gobbi Marries Mario Basiola

The marriage of Mario Basiola, baritone of the Metropolitan Opera Company, and Caterina Gobbi, dramatic soprano, was announced to take place Tuesday, July 12, in Chicago, according to an Associated Press dispatch. Giovanni Martinelli, Metropolitan tenor, was named as one of the witnesses.

Minot Schools Choose New Head of Music Department

BALDWIN CITY, KAN., July 2.—Harold R. Harvey, who for the past eight years has been head of the violin department at Baker University, has been elected to head the music department of the city schools at Minot, N. D.

MICHIGAN TEACHERS SEEK COUNTY UNITS

Fortieth Convention Held in Detroit Considers This Plan

By Mabel McDonough Furney

DETROIT, July 9.—The appointment of committees to consider the advisability of forming county branches of the Michigan Music Teachers' Association was an important feature of business transacted at the fortieth annual convention, held in this city, on three days.

It was at this meeting that the following officers were elected: La Verne H. Brown, president; Bendetson Netzorg, vice-president; J. G. Cummings, Saginaw, secretary-treasurer; S. E. Clark, auditor.

Marshall Pease welcomed the delegates at the banquet which formally opened the convention, and gave an address on "The Artist and the Business Man." Dr. Edward B. Manville delivered the president's address. Bendetson Netzorg reviewed the work accomplished by the Bohemians, the musicians' club of Detroit; and Dr. Francis L. York, dean of the Detroit Chapter of the American Guild of Organists, spoke of the accomplishments of that organization.

The evening's festivities closed with a musical program presented by Gizi Szantos, pianist, and Nicholas Garagusi, violinist.

Features of the convention were an organ recital by L. L. Renwick; a program given by winners in the State Federation of Music Clubs' contest; round table conferences, and social functions. Of especial interest was a piano conference led by Willoughby Boughton, and a voice demonstration with pupils, conducted by Marshall Pease.

GENOESE GIVE PROGRAM AS MANCINELLI MEMORIAL

Composer's Son Participates in Concert at Which Works from Italian's Pen Are Performed

GENOA, June 21.—The memory of Luigi Mancinelli, composer and conductor, was honored at a concert given in the Lyceum Femminile on June 12. Mancinelli, who died in Rome in 1921, was beloved of all Italians. He conducted at the Metropolitan Opera in New York during the years 1895 to 1903.

At the concert a number of compositions by Mancinelli were performed. Among the artists who appeared was the composer's son, who played the piano. The vocal soloists included Mmes. Franciscolo, Palummo, Evangelisti and Eakin.

The last-named, an American artist with a voice of wide range and grateful timbre, sang the "Maggiolata" from Mancinelli's opera, "Paolo e Francesca," a scene from his "Ero e Leandro" (given at the Metropolitan during the composer's activity there), and a duet from his "Isaias" with Mme. Palummo.

The concert closed with the Chorus of Virgins from the last-named oratorio, one of the most valued works of Mancinelli.

At the piano, in addition to the composer's son, was M. Mompellio. The Quartet from "Frate Sole," for strings, was played under the direction of Ligabue. FEDERICO CANDIDA.

Damrosch to Give Benefit Program at Bar Harbor

BAR HARBOR, ME., July 9.—Walter Damrosch will appear in a piano recital on July 22 for the benefit of a local farmer who recently suffered the loss by fire of his home and agricultural equipment. Mr. Damrosch has chosen to present arrangements of music from "Die Walküre." The concert will be held in the Building of Fine Arts. The daughter of Mr. and Mrs. Damrosch, Mrs. Thomas K. Finletter, has joined her parents at Blaine Cottage.

Washington Musicians Ask Wage Increase

WASHINGTON, July 13.—Local musicians have asked for an increase in salaries from \$67 a week to \$85, and a 20 per cent increase in the size of concert, opera and theatrical orchestras. The demands have been presented to theater owners and managers by the Musicians' Protective Union. A. T. M.

Chicago Symphony Reaches Impasse in Salary Crisis

[Continued from page 1]

currence in this demand, Mr. Voegeli said: "The salary increase asked for amounts to about \$60,000 a year. I asked Mr. Petrillo if that meant for just one year, and he said that it meant 'forever.' So to meet that demand we would have to raise an endowment of \$2,500,000. If it were simply a question of getting the surplus money, \$60,000, we could do that easily; but to guarantee that amount for coming years is utterly impossible. If the union insists on its demands we shall have to cut down the size of the orchestra."

"It is a rather unusual situation for a union to insist that an association which could not afford it should increase what is already the maximum pay throughout the country for symphony orchestra players."

Statement by Orchestra

A statement issued by the Orchestral Association last Friday was in part as follows:

"We are advised that Mr. Petrillo, president of the Chicago Federation of Musicians, has announced that unless the Orchestral Association will advance the minimum wage of the members of the orchestra from eighty dollars to \$100 per week, the Association will not be permitted to employ union musicians."

"Last March the financial condition of the Orchestral Association was explained to Mr. Petrillo and his associates and the books of the Association laid open to them. It was evident that no increase in the salaries which were paid in 1926 and 1927 to our players would be possible unless the number of players was correspondingly reduced."

"The decision whether the symphony concerts were to be continued for the season of 1927-1928 was, therefore, a question solely in the jurisdiction of the union. And if Mr. Petrillo and his associates have decided that the financial condition of the Association does not justify the renewal of last year's agreement, that decision of the union, so far as the Association is concerned, must be considered as final, and the orchestra must be either wholly discontinued or greatly reduced in numbers."

Union Officials Stand

Mr. Petrillo affirmed his attitude by making public a letter to Leo Wolfsonn, news editor of the Milwaukee Leader, explaining the union's stand in the controversy, and making, among other statements, the following: "Our ultimatum to them (the Orchestral Asso-

ciation) is that the musicians will receive twenty dollars per week increase, or there will be no union musicians in the orchestra next season."

The Orchestral Association has declined to accept subscriptions for next season's seats, feeling that it has no right to do so until a new contract is signed with the union assuring the continuance of the organization. Ordinarily the bulk of the season subscriptions are already taken by this time of the year. FARNSWORTH WRIGHT.

SORORITY COUNCIL MEETS

Mu Phi Epsilon Will Celebrate Silver Anniversary Next Year

Celebration of the twenty-fifth anniversary of the founding of Mu Phi Epsilon, national music sorority, which occurs next year, was discussed at the National Council meeting held last week in the national clubhouse, West Seventy-fifth Street.

The biennial convention in Denver next June will serve as the background for appropriate ceremonies to mark a quarter of a century of exceptional progress. During that period fifty-three active chapters have been founded, and twenty-three alumnae clubs have been organized.

Last October the national clubhouse was opened and the report of the managers, Dr. Josephine Gibson and Helena Redford, showed that the house had been filled with music students since its opening and that all rooms had been reserved for next year. Under the chairmanship of Marguerite Ringo, considerable progress was reported in the collection of funds for a new home for the society. Arrangements were also made to complete the raising of the Mu Phi Epsilon endowment fund of \$50,000.

Mrs. August Brettschneider, Jr., Cincinnati, national president, was in attendance at the meeting, as were Rose Warnica, Chicago, national vice-president; Bertha King, Minneapolis, secretary; Mary Whitson, Gainesville, Ga., treasurer; Mrs. Carl R. Hicks, Detroit, editor; Mrs. Ora Lamke, St. Louis, alumnae officer.

Mrs. John S. Worley of the local Tau Alpha Chapter, entertained the officers at a reception, and a tea was held in the clubhouse on Sunday afternoon. B. C.

Mary Garden to Sing in Paris in September

PARIS, June 26.—Mary Garden will return to Paris in September to give another series of performances of Alfano's "Resurrection" at the Opéra-Comique.

BERLIN.—Franz Schreker has completed a new work for solo voice and small ensemble, based on a poem by Walt Whitman.

Stadium Players Tune Up: A Rehearsal Vignette



Photographs taken especially for Musical America by Wide World

INFORMALITY REIGNS AT SUMMER CONCERT PRACTICE

The Conductor and Two Groups of Musicians of the New York Philharmonic Are Seen at Work in the Morning Hours at the Lewisohn Stadium. Center, Willem van Hoogstraten Signals for a Forte, Unimpeded by Coat or the Evening's Dignity. Left, a Group of the First Violins Headed by Scipione Guidi, Concertmaster, Pictured in Front; Hans Lange, Assistant Concertmaster, Is at His Left. Right, a Section of the 'Cellos with Their Veteran Soloist, Cornelius Van Vliet. The Latter Players, Under the Revised Seating Arrangement, Occupy the Stage Immediately to the Right of the Conductor

REHEARSAL at the Stadium! It was eleven o'clock on a summer morning. The members of America's oldest orchestra were informally attired. Gone was the dignified air of the professional concert rostrum, and in its place the New York Philharmonic men—a numerous and apparently happy family—tuned their instruments with informal good humor and badinage. Some of the players were in their shirt-sleeves.

The conductor, Willem van Hoogstraten, also *sans* coat, had entered this time without the applause of the crowded stands. The long white tiers of the Lewisohn Stadium, which seat more than 30,000, were, in fact, glisteningly empty. Except for a few workmen, the great field before the orchestral shell was also deserted. The round tables, on which lemonade and soda pop minister to the thirsty palates of music-lovers, held their ground, however. The camp chairs which flank them were piled in a huge mound in the center.

The librarian distributed the scores. Mr. van Hoogstraten took his place. An admonitory "Sh!" ran through the ranks of the players, and a seated orchestra came to attention.

"We will have a little Wagner!" said the conductor. The stick descended, and the strains of *Wotan's* "Farewell" rose solemnly. The baton descended again—this time with a sharp rap. "But where are my horns?" he smiled. They were there, indeed, as they proved in the next moment.

Brünnhilde, in the mind's eye, dozed on her rocky couch, and her godly parent addressed his regretful sentence of doom, not forgetting the final fatherly kiss, while the "Magic Fire" music scintillated in the deliberate style which often gives pause to stage mechanicians.

Afterward there was a passage from a Beethoven symphony which wanted polishing. A rapid cadenza had not all the clarity and value in individual notes with which the conductor wished to endow it. He hummed it over sibilantly as illustration. And, after a trial too, that difficulty was smoothed. For every conductor has his interpretation. And the much-guested Philharmonic has shown a notable alacrity in adapting itself to the particular "reading" in hand.

Advances Native Music

One facet of the Philharmonic's notable work for resident composers had a vivid illustration on this particular

morning. The organization, in the course of its long activity, has given premières to many American works. The opportunities of the leader in a summer series are particularly grateful in this respect. For the greater variety of the summer program may give a welcome place to novelties of native manufacture.

At a signal from the conductor, one of the members of the orchestra rose to conduct a trial hearing of his symphonic poem. A pleasing modern-style work, it was played by the routinized musicians with an interpretative skill to suggest frequent rehearsal, rather than first-sight acquaintance. At the conclusion there were cordial "Bravos!" from the composer's fellow-players.

Mr. van Hoogstraten after an hour or more announced that the rehearsal was at an end. The decision drew hearty approbation from the players. For even orchestra men have in their make-up something of the small boy who longs for the swimming-hole in torrid July.

Humor Is Advocated

In a subsequent conversation, the conductor spoke of some new works which he has conducted or plans to lead this year. One of these is Frederick Converse's "Flivver Ten Million," which he characterized as a splendid idea for a symphonic subject.

"I am looking forward with keen interest to playing this 'immortalization of the automobile,'" he said. "We need engaging pieces of musical humor in the modern repertoire. We plan to give at the Stadium also two works by Gershwin."

"The problem of the summer conductor, briefly, is this," he went on. "At the Stadium, one might say, there are two divisions of the audience, roughly. One part is made up of the accustomed concertgoer, who wants 'novelties.' The other, and perhaps slightly larger, portion of the listeners is one to which even a Tchaikovsky symphony might be a new experience. We have to consider both these audiences. The programs must be light sometimes. The summer audience attends not only to keep in touch with the latest developments in the musical art, but is, for a large part, as I see it, present to get a 'general impression.'"

"The backbone of the programs is, therefore, made up of music that has found a proved place in the affections of general concert audiences. We shall repeat our successful choral performances of last season, Verdi's *Requiem* and Beethoven's Ninth Symphony. This year 'Elijah' will be added. The list of novelties has already been made public, and among symphonies slightly out

of the beaten track, we are considering—with some trepidation—"he smiled—"risking one by Bruckner!" This allusion was, of course, to the rather thorny path to appreciation which the "Kolos-sal" symphonist has run in America.

Improvement in Seating

Acoustics at the Stadium are always a matter of much interest. The increased difficulties of projecting music—especially that of the strings—in an outdoor setting keep the technicians of *al fresco* orchestral programs calculating overtime. Last year the curve in the stand at the Stadium was corrected to the best available pitch. The sides of the stand were also extended with higher walls.

This year, Mr. van Hoogstraten reports, he has tried an interesting new expedient—that of seating all his players on the same level. The steps which raised the brass to a relatively greater height than the strings, have been removed.

"This is, of course, only an experiment," says the conductor. "But it is reasonable to suppose that the effect will counteract the tendencies of wind instruments to carry more clearly than strings. A better blending, I believe, is the result. Of course, acoustics are an almost uncharted science. All must be accomplished by experiment—as the numerous innovations in seating arrangement practised by various conductors in recent years show. We may abandon the idea, if we find it is not practicable."

Mr. van Hoogstraten had returned from a visit to Europe, a week or more prior to the opening of the Stadium series. This brief jaunt, which combined recreation and quite a bit of professional work, in turn followed an exacting winter of activity as leader of the Portland, Ore., Symphony. He told of some visits to historic musical shrines during his stay abroad.

"To be sure," he said, "I had not the greatest opportunity to hear new music in the large cities. Much of my time was occupied in preparing programs to present at the Stadium and with the Portland Symphony. I did, however, attend two very delightful festivals. Although I did not conduct there, my visit to Bonn, which was this year celebrating Beethoven's centenary with its annual festival of his works, was a memorable experience."

"The little city is, of course, very picturesque and romantic, with its vistas of mountains and the Rhine. The spirit in which the music was given breathed the very essence of Beethoven. The orchestra could not compare in finish of

performance, perhaps, with the great American ensembles. But there was, among other things, a fine performance of the 'Eroica' by Siegmund von Hausegger. The attendance was so large that they had to give two repetitions of all the programs."

An interesting part was played in the festival by Mme. van Hoogstraten—better known to the concert-going public as Elly Ney—who played in several important piano works of Beethoven. She was created an honorary citizen of Bonn—a relatively rare honor. The city is her birthplace.

Festival in Mountain Retreat

"The most picturesque musical experience I had," the conductor continued, "was that at the week-long Mozart Festival in Schloss Elmau. This is a castle, now used as a private hotel, high up in the Bavarian mountains, about two hours' journey from Garmisch, where Richard Strauss has his summer chateau."

"It is managed by an art-lover and philosopher, who conceived the idea of a festival of music. The concerts took place in the beautiful old salon of the hotel, with the mountains visible outside. The programs were informal, taking place, some in the morning, others later in the day. There was the greatest contrast to the usual urban hall, with its crowds and clock-work routine. I conducted some of the concerts with a chamber orchestra, the others enlisting string players. Mme. Ney was also a participant. The music of Mozart had a setting quite in its spirit."

Introduced Toch Concerto

"Then, too, I conducted in Berlin and Amsterdam—all in the period of a few weeks, so that, you see, I was busy during practically every moment! An interesting concert was that which I led with the Berlin Philharmonic, where Mme. Ney played the new Piano Concerto by Ernst Toch. This is a very interesting modern work. Its style is based on the classic. Melody and rhythm are clearly drawn, though it is atonal in style, and harmonically quite new. I regard Toch as one of the most interesting personalities now writing in Central Europe."

An amusing incident of this concert was a misunderstanding by one of the Berlin critics, which found its way into print. The great difficulty of the Concerto caused Mme. Ney to take the score into the concert hall for possible reference, though she had memorized it. At several junctures, she referred to the

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Stadium Leader Analyses Open-Air Symphonies

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printed music, turning pages in groups. The critic said, "It is clear that this work is impracticable, as large portions of it were omitted in the performance, the soloist skipping through the score with many cuts." With other portions of the audience, the work made a deep impression.

In Amsterdam, Mr. van Hoogstraten conducted two programs with the Concertgebouw, Willem Mengelberg's orchestra. This is one of the best organizations in Europe and the conductor had a happy reception in his bow with it.

Plans for Portland

The conductor looks forward to his coming winter's season with the Portland Symphony. Concerning the appreciation of the northwestern city, he says: "The marvelous thing is that, though the city is itself not as old as some in the East, and is a relatively new center of culture and art, there are a great understanding and deep love for music. Many compositions have their first hearings in the city, but this does not prevent their being appreciated. A proof of this is that the concerts are practically sold out, and the hall seats 3400.

"There is also great interest in the series of morning concerts, where we try to enlist the interest of the younger people. School pupils and even children attend. I give informal explanations of the works played.

"The repertoire is not hackneyed, as we give many modern works. Among these I might mention Stravinsky's 'Firebird' and Respighi's 'Pines of Rome.' Of course, we are somewhat limited by the number of players—some eighty—from giving a few of the larger works, such as the 'Sacre du Printemps' and 'Heldenleben.'

"We do not neglect the American composer, either. One of the most interesting novelties of last season was Dent Mowrey's 'Gargoyles of Notre Dame.' He is a resident of Portland, who is



Taken Especially for "Musical America" by Wide World Photos.

SOME OF THE STADIUM FIRST-CHAIR MEN

Taken at Lewisohn Stadium During a Morning Rehearsal of the Philharmonic. The Inset Figure Is Bruno Labate, First Oboe Player; the Group of Four Men Includes: In Rear, Bruno Jaenicke, First Horn, and Maurice Van Praag, Horn Soloist and Personnel Manager; In Front, Harry Glantz, First Trumpet, and John Amans, Solo Flute

known for his songs and piano works. The 'Gargoyles' is a ballet score, but we gave it, of course, in concert form. It is, I think, a very original and promising work. It has some charming rhythms and a nice musical illustration of ideas."

That the public of Portland appreciates its conductor is shown by the fact that the State University of Oregon conferred on Mr. van Hoogstraten this year its first honorary degree—that of doctor of music. R. M. KNERR.

Novelties Add Zest to Stadium Programs

[Continued from page 1]

ly, thanking the public for consistent support and expressing his appreciation of Mr. Lewisohn's generosity.

R. C. B. B.

"Don Juan" Presented

On Thursday night, in spite of the veritable cloud-burst which showed no signs of abating at eight-thirty, the Great Hall was comfortably filled, and Mr. van Hoogstraten received a heartening welcome when he took his place for Strauss' "Don Juan," which opened the program.

The reading of Debussy's "Prelude to the Afternoon of a Faun," which followed, was sympathetic in the extreme, conceived with all of Mr. van Hoogstraten's musical sensibility, as well as a keen appreciation of the possibilities of the ensemble at his disposal.

In well-calculated contrast, the Borodin "Polovetzian" Dances from "Prince Igor" struck and maintained the expected barbaric note, on the whole remaining colorful and dramatic. This music served as excellent preparation for Tchaikovsky's Fourth Symphony, which appeared on the second night's program in accordance with tradition.

The work was interpreted by Mr. van Hoogstraten with skill, and the performance met the expected standard. His reading, as he approached the tumultuous Finale was increasingly bold and forceful and the prolonged applause which greeted him at its conclusion indicated the complete satisfaction of the audience. F. L. W.

Novelties by Grétry and Enesco

On the clear and balmy evening of July 8, the third concert of the series was given in the Stadium before a large audience, which did not, however, tax the capacity of the open-air auditorium. The program opened with the suite arranged by Felix Mottl from Grétry's ballet, "Cephale et Procris," a work new in the summer repertoire of the Philharmonic Orchestra. Scored dextrously to heighten the colors of the eighteenth

century original, the "Tambourin," "Menuet" and "Gigue" are not of sufficient brilliance to sound effectively out of doors, and the music inevitably lost something of its inherent quality.

Another novelty for the Stadium was the second "Rumanian" Rhapsody of Georges Enesco, the least interesting of the three contained in the composer's Op. 11. With the exception of a short allegro passage in tripping rhythm, the rhapsody maintains a wistfully melancholic mood and becomes a little tiresome in its insistence upon a single folk-theme. The auditors received it more politely than heartily, and reserved fervent applause for the succeeding number, the Overture to "Tannhäuser."

The second part of the program was devoted to the Fourth Symphony of Brahms, which Mr. van Hoogstraten read with evident affection and understanding. He was particularly convincing in his interpretation of the pagan nostalgia in the second movement and the insurgent optimism of the Finale. R. C. B. B.

"Nachtmusik" Sparkles

A sparkling performance of Mozart's "Eine Kleine Nachtmusik" on Saturday evening rewarded the audience for coming out in cloudy weather. Under Mr. van Hoogstraten's baton, the Mozart number, which opened the evening's list, scintillated with lightness and zest.

The whizzing brilliance and fast tempo of Rimsky-Korsakoff's "Flight of a Bumble-Bee," called forth an encore. Its second hearing was acclaimed as vehemently as the first. Perhaps its demonstrated popularity was surpassed only by the familiar march from the "Caucasian" Sketches of Ippolitoff-Ivanoff in spontaneity of applause.

Sibelius' "Valse Triste," played between the two compositions, offered sufficient contrast to balance the first part of the program.

Wotan's "Farewell" and the "Magic Fire" music from "Die Walküre" constituted the Wagnerian offering. Mr. van Hoogstraten, as always, brought out the best from these excerpts. A color-



ful performance of César Franck's Symphony in D Minor concluded the evening's listings. W. K.

Beethoven Brings Ovation

For the third time this week, unfavorable weather compelled the Stadium forces to give their Sunday evening concert in the Great Hall of the College of the City of New York.

Beethoven's First Symphony, performed with Mr. van Hoogstraten's usual vigor, was the opening number. So enthusiastic was the audience after the final chord of the work that Mr. van Hoogstraten had the men rise to acknowledge the applause. Genuine ovation followed.

In the concluding number, "Death and Transfiguration," Mr. van Hoogstraten conducted in his most eloquent style. Dramatic fire and verve of the Strauss pyrotechnics, which the conductor lost no opportunity in displaying, marked a fitting finale to the varied program.

Other numbers which Mr. van Hoogstraten presented were Svendsen's "Carnaval de Paris" and the "Good Friday Spell" from "Parsifal." W. K.

Rockford Presents Silver Plaque to "Singing Vikings"

ROCKFORD, ILL., July 9.—A silver plaque mounted on polished walnut, bearing greetings from the Svea Soner and the I. O. G. T. male choruses and societies of Rockford was presented to the National Chorus of Sweden at its recent concert here. An informal banquet in honor of the visitors' chorus followed. The concert program given by the "Singing Vikings" under the baton of Emil Carelius included songs in Swedish and in English. Gustaf Rodin, tenor, and Joel Berglund, baritone, were the soloists. W. W. W.

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CHOIR OPENS SERIES IN REDLANDS BOWL

Smallman Chorus Presents Music by Bach in Outdoor List

By Letitia Felix Jones

REDLANDS, CAL., July 9.—The Redlands Community Music Association opened its fourth summer season at the Redlands Bowl on the evening of July 1.

This unique and splendid organization has passed the experimental stage and has won a permanent place in the hearts of people throughout Southern California. The labor of love of the Association's founder and president, Mrs. G. E. Mullen, has been justified; and her ambition to provide the best music available for everyone is being fulfilled. The record consists of eighty-seven concerts, open to the public and financed by popular subscription and free will offerings.

For this summer's first concert, the Smallman A Cappella Choir of Los Angeles presented a program which was very satisfying and which reflected great credit upon its conductor and founder, John Smallman. Composed of forty mixed voices, well trained and equally well balanced, the choir sang early church music with a finish and artistry which compelled enthusiastic response. The members' peasant costumes added a picturesque note.

The program was made memorable by Bach's "Jesu, Priceless Treasure." The last chorus of this, "Ye are not of the Flesh," was particularly well read. The last number on the program was a work that is seldom heard: "Divendres Sant" by Antoni Nicolau, a fine example of early Catalonian church music. Written for four choruses in fourteen parts, it had been re-arranged for a mixed quartet, women's trio and chorus.

The Lotus Girls' Trio sang three well-contrasted numbers which added pleasing variety.

Mrs. Mullen announced that the community "sings" would be held in the Bowl on Tuesday evenings under the leadership of Hugo Kirckhofer. Formal programs will be given on Friday evenings.

UNIVERSITY OF KANSAS BOOKS NEW INSTRUCTORS

Four Teachers Added to Fine Arts School Faculty—Will Appear in Recital Early in Autumn Season

LAWRENCE, KAN., July 9.—The appointments of new faculty members are announced by Donald M. Swarthout, dean of the School of Fine Arts, University of Kansas.

Mary Cameron has been engaged as assistant teacher of piano playing. She is a pupil of the late Theodor Leschetizky, Josef Lhevinne, and Percy Grainger. Last year Miss Cameron was director of the music department at Penn College, Chambersburg, Pa.

Meribah Moore of New York will be an assistant singing teacher. She was soprano soloist for eight years in the Madison Avenue Methodist Episcopal Church, New York, and sang for two summers in the First Presbyterian Church under Dr. William C. Carl. In 1925 Miss Moore was winner of the Isadore Luckstone scholarship. During the past year she has been teacher of singing at the Illinois Woman's College, Jacksonville.

Laurel Anderson, engaged as assistant teacher of organ playing and theory, has recently returned from three years study in Paris under Joseph Bonnet, Louis Vierne, and Laparra. In Paris, Mr. Anderson was for some time organist of the American Church. His previous training was obtained in Oberlin Conservatory, where he received the bachelor of music and master of music degrees.

Faye Crowell will come as instructor in singing after several years of study under Genevieve Clark Wilson at Springfield, Ill., and several years at the Chicago Musical College, where she received her bachelor of music degree. For three years Miss Crowell was teacher of singing at Central Missouri State Teachers' College, Warrensburg.

All these artists will appear in recital early in the school year at the University of Kansas.

Shifting the Artistic Scene to Outdoor Theaters



WHERE THE "OPEN SEASON" CALLS FROLICKING ARTISTS

1, Rosa Ponselle Follows the Trail of the Lonesome Pine in Her Camp at Lake Placid, N. Y. 2, Maria Jeritza Makes Friends With a Small Admirer in the Garden of Her Villa Near Vienna. 3, Reinald Werrenrath (Right), With John T. Adams, Head of the Wolfsohn Musical Bureau, Set Out for a Morning's Canoeing at the Singer's Adirondack Camp. 4, Ernest Davis (Left) Engages in the Finny Sport by a Missouri Stream, While Marks Levine, of the Managerial Firm of Daniel Mayer, Smiles Encouragement. 5, Harold Bauer Hums "Come Into the Garden, Maud," in a Moment of Outdoor Leisure, Just Before Taking His Departure for a Summer in Europe. 6, Rafaelo Diaz Views San Diego from a Vantage Point at the Foot of Mount Helix, Cal. 7, Paul Althouse, With His Two Small Daughters and Mary Arden, Film Artist, Have an Informal Picnic. 8, Ellen Ballon Enjoys the Salt Spray on Board the Liner Returning from Europe, While the Captain Points Out Places of Interest in the Nearing Shore-Line

Courtesy Canadian Pacific Steamships



WHILE the truth of the saying that there is nothing new under the sun is generally accepted by prosaic folk who hide away in musty corners of cob-webby skyscrapers, there still remain a few strongly inquisitive persons who prefer finding out for themselves the true state of things in the light of the summer sun's rays, rather than take anybody's word for it.

Having satisfied themselves at first hand of just what is to be found lurking where the footlight's silver gleam holds sway, proponents of the musical art may well count that day lost whose summer sun finds them treading the well-worn pavements of a city instead of exploring green fields, crystal streams, resting in the mottled shade of some high-flung forest, or finding a new interest in the

bricks and stately ruins of the Old World.

For a few brief months the prompter's box, curtain calls, encores and orchid-filled dressing rooms are forsaken for the simpler pleasures afforded by Nature. In place of caviar and *paté de fois gras*, our glamorous artists are revealed dining on hard-boiled eggs, pickles and the other infallibles of a picnic lunch. Some of them are even so optimistic as to whet their appetites by postponing the mid-day meal until the catch of fish numbers a baker's dozen. Verily, verily, when the operatic and concert stages once more claim as their own these wandering minstrels there will still linger in their memories the tang of the salt air, the scent of ripening grass, the aroma of campfire coffee, and the smooth expanse of an open road.

At her Lake Placid camp, "Wawbeek," Rosa Ponselle, prima donna of the Metropolitan Opera Company, is often seen hurrying out in the cool of the morning with a bulky bundle under her arm. It is the score of "Norma"—a new rôle

for Miss Ponselle—that accompanies the soprano on her woodland jaunts. Here she ponders the fate of the heroic Druidess who welcomes death on the funeral pyre with her Roman lover; and with only the trees to nod their approval of her vocal excellence, Miss Ponselle devotes herself to learning her part. Rumor has it that Joseph Urban is designing an entirely new set for this work.

Where the River Is Blue

Always jealous of her long sojourn each year in the United States, Vienna claims the blond goddess of the Metropolitan when her New York season is ended here, and keeps her close by, all during her leisure summer hours. In Austria we find Maria Jeritza in the garden of her summer home near the city on the river of blue, chatting with a demure, barefoot *fräulein* from the house above the road. Mme. Jeritza was scheduled to appear in "Turandot" at Covent Garden when the Puccini opera was presented there, but because of ill-

ness was forced to cancel her engagement. She retired to her Vienna villa, where she has ever since been recuperating. Just now, pinafores *fräuleins* and flowering shrubs mean more to this prima donna than the plaudits of the world.

To Reinald Werrenrath there is nothing so enjoyable as a summer spent in alternating between mountain-climbing and canoeing on the clear, cold waters of a mountain lake. A friend, a canoe and a couple of paddles make delightful companions, the baritone believes. And just to prove his point, he is here pictured with his friend, John T. Adams, of the Wolfsohn Musical Bureau, and his trusty canoe, "Nameless." The scene is Mr. Werrenrath's rustic camp in the Adirondacks.

"I have my doubts," was the retort of Marks Levine of the Daniel Mayer office, when Ernest Davis, tenor, suggested that he might have caught a bigger fish if silence had reigned supreme. Mr. Davis is

[Continued on page 7]



Judgment Day Dawns at Last for the High-Handed Race of Critics, as Seething Missive from Oklahoma Consigns Them to Dante's Nethermost Limbo—Musical "Vitamines" Produce Violent Reactions in Minnesota—A Music-Lover Who Played Philanthropist to the Opera Cause—At Home with the Ravinia Artists in Domestic Purlieux of the North Shore—Rising Lira and Bits of Operatic Gossip Bring Another Travelogue from the Pen of Chicago's Traveling Impresario

Dear MUSICAL AMERICA:

WITH all possible haste, I am putting into type for the edification of your readers a letter I have just received from Tulsa, Oklahoma, which tells more about the critics than they could tell about themselves. I shall refrain from comment as anything I might say would read either like an apologetic alibi or like booting a man when he is down. Here, without more ado, is the letter:

Sir:—Critics are a useless commodity—vagrants in music—non-creators—cheap talkers, and whose failure as musicians makes them incompetent to express an opinion of their superiors—artists and composers. Familiarity with music is not scientific knowledge; and only genius can fully "measure up" and understand genius if unbiased in understanding.

Criticism is the opinion of the Learned upon a Learned subject. Were critics learned, they could play, compose, write learned essays, or become great theorists in the science and art of music. Critics have missed their vocation; hence, their inability to make a living at some trade or profession has made them mere "praters" of art; and since "talk is cheap," this is the easiest occupation for incompetent and brainless people.

Your truly,

(Signed)

FRANKLIN SCHUYLER SONNAKOLL.

N. B. Critics are musical loafers. My pupils have received the Oklahoma State prizes for piano playing the past two years.

THAT last, it seems to me, was the cruellest thrust of all. I wonder what Dean Henderson would say to that? Not that I could print it, in a family paper like this. The enterprising *Herald Tribune* really ought to send Lawrence Gilman to review the piano playing of the next Oklahoma contest.

CONTROVERSY, not poor old overworked variety, is the real spice of life, and it was for that reason that I read with glee an attack on a recent article published by MUSICAL AMERICA a few weeks ago. You will recall that D. Rudhyar, himself one of the ultraists

in composition, revealed to your readers some of the inner secrets of the modernists, and told us that to be musically healthy we should eat the black bread of dissonance and not the French rolls of classic consonance. He wrote as of one interested in vitamins (not in counting calories) and he seemed to me more afraid of pernicious anaemia than of musical obesity.

However, along comes James Davies and in the *Minneapolis Tribune* confesses that he is "profoundly irritated" to discover "that we have all been wrong, every one of us." He summarizes Rudhyar's article by stating that "what we all need is inoculation with 'syntonic art' to see the error of our ways and to find our way into the promised land, where all represents some phase of life, not the life you and I know, but life as it really is."

Rudhyar, you may recall, saw modern music as representing the upheaval and unsettlement of modern life. If I remember rightly he summed up both modern life and modern music in a word, as chaos; something which Davies paraphrases to mean that "music must be just as incoherent as society."

But Rudhyar, his Minneapolis critic suggests, has forgotten in his anxiety to create a new music that "the noblest thoughts ever uttered by any musician were written during the most terrible experience Europe had passed through since the Thirty Years' War, with a triumphant Napoleon turning the world upside down, making all rulers his vassals, and tramping all order but his own, and all people, his own included, under his feet. Why did not Beethoven's music represent this chaos?"

Tartly, the Minneapolis writer goes on to say:

"Words, words and still more words manufactured and otherwise do not establish proof of any need for a new thing such as that proposed. There is something to remember by those who confuse any musical issue with a torrent of philosophic terminology, that greater harm can be done to a cause by verbal obfuscations than the platitudes expounded in them."

Now, while I found considerably more than words and more words in Rudhyar's very interesting analysis, I think it altogether fair, as well as diverting, to let Davies have his fling. He finds what he regards as "the little joker in this pack of hazy suggestions and conjectures." This is Rudhyar's prescient conclusion "that the new music which is hardly born yet, is but the child of the incipient sense of a new life, which is revealing itself more and more in the works and acts of pioneers in all realms." There, remarks Davies, "is the text for a beautiful sermon; the new music is hardly born yet, its mother must still be in travail, and this unborn thing, which may prove to be a monstrosity for all we know is that which we are asked to sponsor."

"For all we know," is, of course, the crux of it all. Rudhyar may not be quite ready to subscribe himself as endorsing his critic's use of the editorial "we."

"DOES America really like opera well enough to support it?" This question is raised again by something that has come to my ears lately. Some of the touring companies have done well in the past; others—not so well. Not long ago an operatic soprano of some means who sang leading rôles with a certain traveling group told me rather plaintively that, although she was a stockholder in the company to the extent, I believe of \$50,000, "she never received any dividends." That may be as it may.

But the case I have in mind is one of those rare and splendid examples of a whole-souled art-lover who staked his faith in simple courage on a civic organization with quite ambitious plans. The city is not a small one; in fact, it has supported major opera organizations before now. I am not at liberty to reveal what place it is—but I will gratify the curious by setting at rest their suspicion that it is either New York or Boston.

The sponsor in question is not a professional manager. He has rather the soul of an artist, although he is very successfully engaged in a large business. His work is, in a sense, the creation of beauty, for his line is not the forging of machines or the blackening of the skies with more smoke and soot. He quarries from the earth the purest Italian marble and out of it his artisans carve splendid decorative objects. Moreover, he is himself a lover of the arts,

and his family has been carefully reared to seek the paths of self-expression in these fields.

When, some time ago, the opera company in his city sought to honor one of its representative citizens as leading officer, he was chosen. Under his enthusiastic but quiet sway, the company gained markedly in prestige and extension of its efforts. This Maecenas, however, left the active directorship to the business heads.

Plans were made for an extensive tour. Perhaps—I am not fully acquainted with the details—the time of year and the extent of these appearances in strange territory militated against the success of the plan. But I know that some good artists were secured, in certain cases guests of some note. The conclusion must be reached that the business heads of the enterprise miscalculated the drawing power of the organization in the territory chosen.

THE result, to be brief, was that at the close of the season a formidable deficit stood on the books. The officer returned from a winter's absence to find things in rather a deplorable state. His post—when defined strictly—was an honorary one. He was not, in the last analysis, legally responsible personally for the bad management. But he had a high sense of honor. Quietly and unostentatiously, he set about putting things right. From his own personal income, he contributed a large fund sufficient to discharge every one of the obligations that would otherwise have stood as a reproach to the organization. There was no artist engaged whose full emolument provided by contract was not paid. The amount of the total obligation, I am informed, was in the neighborhood of \$80,000. And this man was not, I believe, a multi-millionaire. Simply, he valued his personal honor—since his name had indorsed the project—higher than personal gain.

Now, I have reason to know that his act was deeply respected. The artists to whom he played benefactor are his warm friends. I am inclined to think that the sacrifice was worth it. It is one of those acts which are remembered, and he has earned the gratitude of his fellow-citizens, whose name he also cleared from reproach. Furthermore, the money was not lost. It provided a rich artistic experience for thousands.

But this man is puzzled. His is the somewhat bitter state of mind of the person who has done the best and most unselfish—and, mark you, the most constructive—thing that he could have planned. And he says, in some bewilderment, "I cannot believe that the thing is impossible." He had always succeeded in whatever he attempted. And I am inclined to think that if he again ventures into artistic fields, with competent and canny advisors, he will yet bring to pass the splendid achievements in art and music which his instincts tell him are advisable and good.

WHILE some of Chicago's operatic favorites are gallivanting over Europe blithely, down on the North Shore others are combining outdoor frolics with song at Ravinia. We are told that the operatic colony stretches from Evanston on the south to Lake Forest on the north. Surely this must be a dangerous area for the benighted tone-deaf to stumble into. The Ravinia artists are friendly folk, who keep in close touch with one another, and during leisure hours there is much visiting. Yet much hard work also is accomplished. Rehearsals often start early in the morning and sometimes last all day. Operas are constantly in a state of preparation.

One of the principal attractions for the artist is the fact that when they come to Ravinia in the summer they may occupy individual homes—instead of merely renting temporary hotel suites or apartments.

One of the first to arrange for a house this year, I am told, was Lucrezia Bori. She has the distinction of being the artist who lives "farthest north," for she leased one of the finest houses in Lake Forest, of American colonial design, spacious and replete in comfort, surrounded by grounds, with a wealth of flowers and shrubbery. Miss Bori has her own servants with her, including her personal maid, who has been in her service for several years.

Elizabeth Rethberg is fond of beautiful flowers, we are told—not only of the florist's brand for few know more about them from the standpoint of scientific horticulture. She has a charming place

at the top of Hubbard Hill, a large brick house so commodious that it even contains a ballroom. A winding stairway leads down to the lake, for Mme. Rethberg, besides being addicted to skis in winter, is an ardent swimmer. The singer's flowers include some she planted herself, for she has some pet varieties of her own. The soprano is frequently seen driving her car, while "Rowdy," her wire-haired fox terrier, proudly occupies the back seat—so the report runs.

Giovanni Martinelli and his family have a magnificent home in Winnetka. Last season, Mme. Martinelli and the three children—including Giovanni, the youngest—were in Italy. But this year they are all summering in Winnetka. A splendid garden adjoins his home, in the center of which is a Japanese pagoda. Here the family often gathers after dinner to sip their black Italian drip coffee, and it is here likewise that Mr. Martinelli studies his rôles.

Edward Johnson, my informant tells me, a singer who is of Canadian birth, appropriately occupies an old English house of Elizabethan architecture, situated at the end of a winding lane in Hubbard Woods, amid hedges and rose-bushes. Although Mr. Johnson is alone this year—his daughter who was with him last summer is in school in Europe—he cannot be induced to live in an apartment. He enjoys being out-of-doors, and relishes within doors what he calls "elbow room."

Mario Chamlee, the report runs, is living in Highland Park this year, having taken a place on South Linden Avenue. It is built in the Spanish style, and in the rear is a large garden. Mrs. Chamlee and young Master Chamlee, who is now six years old, are, as usual, with the tenor. Chamlee has long been known as one of Ravinia's most enthusiastic motorists, as well as an ardent golf player. This year he has also a new hobby, having turned his attention to aviation. Ambitious to become a pilot, he expects to place himself under the tutelage of an expert aviator.

Florence Macbeth, according to all I have heard, has chosen a typically American house for her summer sojourn on the North Shore, of rustic architecture, having the log cabin effect. There is a living room of huge proportions, with a great fireplace at one end, while a deep, bridged ravine gives it isolation.

Giuseppe Danise lives in Glencoe, you know, this summer. He has a commodious house and a corps of servants, no two of whom are of the same nationality. Mr. Danise likes nothing better than to be the head of an international household, as he is an expert linguist. Also, he is an enthusiastic motorist. Among his many costumes he has a pair of overalls, in which he is as much at home as when dressed as *Rigoletto* or *Gerard*.

Julia Claussen, who is among the Ravinia newcomers, is temporarily living in a hotel, my advisor states, but hopes to be established in her own place in the near future. Mario Basiola has a charming bachelor apartment in Glencoe, while Ina Bourskaya has a cozy home with a garden and a fountain. Virgilio Lazzari has the same house in Highland Park he has occupied for three seasons. The hospitality of Signor and Signora Lazzari is well known, for both of them take special pride in serving good dinners. M. and Madame Leon Rothier have a charming place in Winnetka, and find much pleasure in driving about the country in their car.

Ravinia again has a pair of honeymooners, Giacomo Spadoni, choral conductor, having taken an American bride in Los Angeles a short time before the opening of the Ravinia season. Mr. and Mrs. Spadoni have begun their domestic life in a cozy bungalow which is surrounded by lilac bushes. Mr. Spadoni has presented his bride with a beautiful new car.

Gennaro Papi is living in a small colonial house in Highland Park. This is a bachelor household, but is noted for its good food, for Mr. Papi has an Italian cook of rare skill. Louis Hasselmans is likewise maintaining bachelor quarters this season, having taken an apartment in Highland Park. Mrs. Hasselmans, with their daughter, Geraldine, is spending the summer at Capri, Italy. Vittorio Trevisan does not depend upon leasing a place for the summer. He owns his own cozy home, which is located within a few steps of the Ravinia gates, and here he lives the year round.

With all this evidence—supplied to us under the verifying hand and seal of Mr. Eckstein himself—can one longer entertain a doubt as to the compatibility of music and one's own ménage?

[Continued on next page]



[Continued from page 6]

ITALY may once have been the land where multitudinous lire fitted conveniently into the student's dollar. But, alas! This is no longer. Continuing his musical peregrinations through Europe, Herbert M. Johnson, genial manager of the Chicago Civic Opera Company, evidently finds many phenomena that strike his keen eye in that country of *bel canto* and sunshine.

"A few days in Italy," writes Mr. Johnson, "have made it perfectly obvious that Paris has no monopoly on high costs. American musical students are here in unprecedented numbers, however. Milan is so full of those ambitious souls that one wonders what is to become of them all."

The present crop of vocal aspirants seems to the manager wary for new talent, superior to the material gravitating to this musical finishing mill in past years. "During our brief stay," he says, "we have encountered some very promising talent, and I shall be surprised if some of these interesting prospects fail to find their way before American grand opera audiences in future seasons." Is this a promise that may be redeemed in some future Chicagoan's year? "It is," he says, "exhilarating to encounter this fresh and promising talent in contrast with the paucity of worthwhile material in past years. Last summer mediocrity seemed in convention assembled." Surely a promising sign. Does it portend the sorely-needed vocal Renaissance? I am inclined to be dubious, as befits my diabolic nature.

Mr. Johnson found Paris a little "drab." He has wistful reminiscences of the unprogressive state of American "bars." He met Baklanoff in Paris, about to hurry to Arcachon for his vacation. Eugene Stinson, Chicago critic for MUSICAL AMERICA, was found there also. Roberto Moranzoni and he departed together for Verese. Moranzoni had obtained a ten-days' leave of absence from the Opéra-Comique, where he has conducted twelve performances of "Resurrection" in six weeks for Mary Garden, in order to attend to some business. Verily, Paris in the spring season, must have reminded one of an opera night in Chicago!

At Stresa on Lake Maggiore were the young American conductor, Henry Weber, and his mother. Mr. Weber left the following morning by motor for Vienna, where he passed student days some years ago.

In Milan Mr. Johnson found Rosa Raisa, Giacomo Rimini, Tito Schipa and Charles Hackett. Mr. Schipa was leaving for South America to sing in the last half of Buenos Aires season, his first appearance there since 1919.

The manager retells an anecdote about Claudia Muzio. She had opened the Buenos Aires season in "Norma." This was to have been followed on the next night by the appearance of Toti Dal Monte in "Rigoletto." The latter was unable to appear, but Mme. Muzio saved the day by stepping in on a few hours' notice and singing *Gilda*. He relates that, if she ever before sang the rôle, it must have been very early in her career and there is no available record of it.

He found Giorgio Polacco and his wife, Edith Mason, in the throes of moving into their new home on the Piazza Duse in Milan.

Mary Garden, incidentally, has accepted an invitation to preside at the ceremonies incident to unveiling a statue to Duse at her birthplace in September, Mr. Johnson learns. It will be a governmental function with many notables participating, from Mussolini down to minor officialdom. Americans will figure largely in the ceremonies.

Concerning the romantic beauties of Italian scenes the manager has much to say:

"One has only to visit such a beautiful spot as Stresa and listen at 'Ave Maria' hour to the song of the birds and the music of the church bells wafted across Lake Maggiore to realize why this is the land of poetry and romance."

He relates that Toscanini has instituted daily auditions at La Scala. A considerable number of Americans are among the ambitious ones now singing for the great conductor.

For the Chicago Opera, the search for talent has begun, too. "We have booked a long list of aspirants and will initiate

an extensive series of auditions at once. From the outlook I shall be bitterly disappointed if we do not garner some very promising voices to option for the future," says the impresario with a tempting air of knowing just a bit more of these "finds" than he will reveal.

And there is the hint that Battistini is regarded wistfully in Chicago. But the grand old man of opera is reported as "definitely beyond the reach of American audiences, having entered holy orders."

IN my mail I find a notice marked "special," which informs me that:

The Stadium Concerts, Inc., has been notified by the National Broadcasting Corporation that owing to the Dempsey-Sharkey fight on Thursday evening, July 21, the broadcasting by the Philharmonic Orchestra of Tchaikovsky's Fifth Symphony and Strauss' "Ein Heldenleben" at the Lewisohn Stadium will not take place.

What interests me is whether Walter Damrosch will provide the usual program explanations, irrespective of the priority of fisticuffs over music, murmurs your

Mephisto

HAVANA ARTISTS HEARD

Orchestra Gives Program With Piano Soloist—Pupils Also Appear

HAVANA, July 2.—The Havana Symphony's monthly concert, given on Sunday morning, June 19 in the National Theater under Gonzalo Roig, brought the "Jubel" Overture by Weber, the "Flower" Waltz from Tchaikovsky's "Casse-Noisette" Suite, "Les Préludes" by Liszt and Rimsky-Korsakoff's "Caprice Espagnole."

Teddy Risech was soloist, playing the Concerto, Op. 3, No. 37, by Beethoven for piano and orchestra. This young artist was much applauded.

Maria Jones de Castro presented her pupils in concert at the National Theater on Sunday, June 26, assisted by the Havana Symphony under Mr. Roig. Works of Mendelssohn, Rubinstein, Weber, Wagner, Saint-Saëns, Chopin, McDowell, Godowsky and others were played by Mercedes Arguelles Lezama, Sylvia Usategui, Lydia Casas, Estela Martinez Moles, Anita Fernandez de la Torre, Berta de Vega, Dora Salas and Mercedes Ramirez Diaz.

NENA BENITEZ.

IS WOMEN'S DIRECTOR

Mrs. Ferguson Appointed Executive Head of Philadelphia Ensemble

PHILADELPHIA, July 9.—Fredericka Warren Ferguson has been appointed executive director of the Women's Symphony of Philadelphia. The orchestra closed a successful season recently with a banquet and reception at the Wissahickon Farms Hotel to J. F. Leman, its conductor, and the board of directors.

Among the Symphony's activities this past season were a series of concerts at the Benjamin Franklin ballroom with Godfrey Ludlow, Nelson Eddy, and Marie Zara as soloists, and a number of educational programs for public schools, colleges and civic institutions.

Four concerts were given for the Philadelphia Music Club, the Art Alliance and the Philadelphia Music League. Willow Grove engaged the orchestra for an appearance.

For the past three seasons "ladies' night" of the Union League has been an annual event for the Symphony. The Shrine engaged the players for the installation event at the Palestra of the University of Pennsylvania. In addition special concerts have been given in several nearby cities.

Swedish Chorus Will Conclude Concert Tour in New York

The final concert of the American tour of the Swedish National Chorus, under the leadership of Emil Carelius, has been announced for Wednesday, July 13, in Carnegie Hall. On the following day, the singers, fifty in number, will leave for Sweden. Prior to the Carnegie Hall engagement, the chorus is scheduled to appear in Buffalo, Bridgeport, New Haven, Worcester, Boston, Hartford and Providence. The net proceeds of the tour will be donated to the Swedish National Tuberculosis Sanitarium in Denver.

"First Parents" Are Subject of Opera



Photo by C. H. Schnitz, Krefeld, Reproduced from "Illustrirte Zeitung"

"Adam" and "Eve" Occupy the Lyric Stage: Scene from the Opera, "The First People" by the Late Rudi Stephan, Performed at the Krefeld City Theater. "Cain" (at Right) Is Depicted in Wrath at His Brother "Abel" (Center), Whom He Slays Later in the Action

BERLIN, June 20.—Musicians from the capital and other cities of Germany who attended the fifty-seventh festival of the General German Music Society in Krefeld were much impressed by the revival given there of a novel opera, "The First People," by the late Rudi Stephan.

The action of the work is laid in a futuristic Garden of Eden. Something of Freudian psychology is interwoven in the libretto by Borngräber, a typical Austrian production. The brutal Cain is represented as afflicted with an "Oedipus complex," imagining that his brother, Abel, has a more complete sympathy from their mother, Eve. This leads to the bloody conflict and murder,

as set forth in the classic Biblical narrative. There is much interesting symbolism and mysticism in the development of the work.

The score, which is the work of a young composer who was killed on the Eastern front during the war, is described as of great promise. It utilizes an ultra-modern idiom and seizes with remarkable dramatic skill on all the high points of the rather vague and lurid text. The composer began as a disciple of Wagner, and later was influenced by Debussy and others.

The principal rôles were sung by Maria Junck-Barth, and Messrs. Bachem, Dresdener and Thomaschek. The work was well conducted by Franz Rau. The production, in the tiny City Theater, more than fulfilled expectations.

When Nature Plays Call-Boy to Artists

[Continued from page 5]

now on a summer concert tour of the country, accompanied by Mr. Levine. A touch of vacation, at least, is added to his labors by his use of a motor car as his means of conveyance. While in Missouri, the Davis-Levine duo decided to be real sports and see what the flood waters brought down with them in the way of new specimens of edible fish. Mr. Davis' activities this summer include recitals in Kansas, Wyoming, California, Ohio, two weeks at the Cincinnati Opera, and a solo appearance with the Los Angeles Philharmonic at the Hollywood Bowl.

Not too far from home, Harold Bauer, pianist, likes to linger near the hollyhocks and forget-me-nots of a cool, green garden. On July 12 he was scheduled to give a concert in Leslie Buswell's open air theater in Boston, from whence Mr. Bauer will leave shortly for Europe. His tour of the Old World includes stopovers in France, Germany, Switzerland, Spain and England.

Overlooking the natural amphitheater and vast valley below, Rafaelo Diaz, tenor of Texas and the Metropolitan, is discovered at the foot of the cross on Mount Helix, San Diego, Cal. Mr. Diaz

is perhaps indulging in pleasant reminiscences of the welcome his home town, San Antonio, gave him upon his recent return there.

High Notes and Haystacks

Like looking for a needle in a haystack is what the two small daughters of Paul Althouse think the situation is when it comes to finding flaws in their father's tenor voice. Here we have the three of them photographed with Mary Alden, of motion picture fame. All signs of the picnic they are supposed to have just finished are missing and we are left to decide whether or not they are looking for the lunch in the tall grass. Or is it wheat?

Ellen Ballon, pianist, has just returned from a European concert tour and turns to feast hungry eyes on her native Canada. Even the skipper, in the person of Capt. R. G. Latta, seems glad at the sight of land. He is in the act of telling Miss Ballon there is no use talking, the sailors who have scoured and polished the deck under their feet deserve to hear her play before the crowds at the other end of the gang-plank carry her off with the rousing greeting they have prepared for her.

HARRIETT HARRIS.

MUSIC AT WILLOW GROVE

Philadelphia Choral Ensemble Gives Program Under Hanna

PHILADELPHIA, July 9.—The Philadelphia Choral Ensemble, consisting of five choral organizations united into a chorus of 400, gave the week's program in the Philadelphia Music League's serial summer music festival, on June 28, at Willow Grove.

Dr. J. Marvin Hanna, the leader, has coalesced his contributory forces into an admirably unified ensemble. Frederick Starke and William Sylvano Thunder provided splendid accompaniments.

The major item on the program was Deems Taylor's setting of Alfred Noyes' "The Highwayman," which had been carefully studied. Ernest T. Freas sang the baritone rôle with beautiful tone and

dramatic effect. Mr. Freas also sang "The Trumpeter" and "The Road to Mandalay." The other soloist was May Ebrey Hotz, soprano, who was in fine voice and most artistic in her interpretations. She gave brilliantly the waltz, "The Kiss," Bueno's "The Wind's in the South," and with the chorus, Victor Herbert's "Italian Street Song."

W. R. MURPHY.

Date for London "Prom" Opening Announced

LONDON, June 15.—The six weeks' series of Promenade concerts will begin on Aug. 13, under the conductorship of Sir Henry Wood, at the Queen's Hall. Twelve special symphony concerts will be given by the British Broadcasting Corporation during next season.

Philadelphia Has New Musical Treasure House

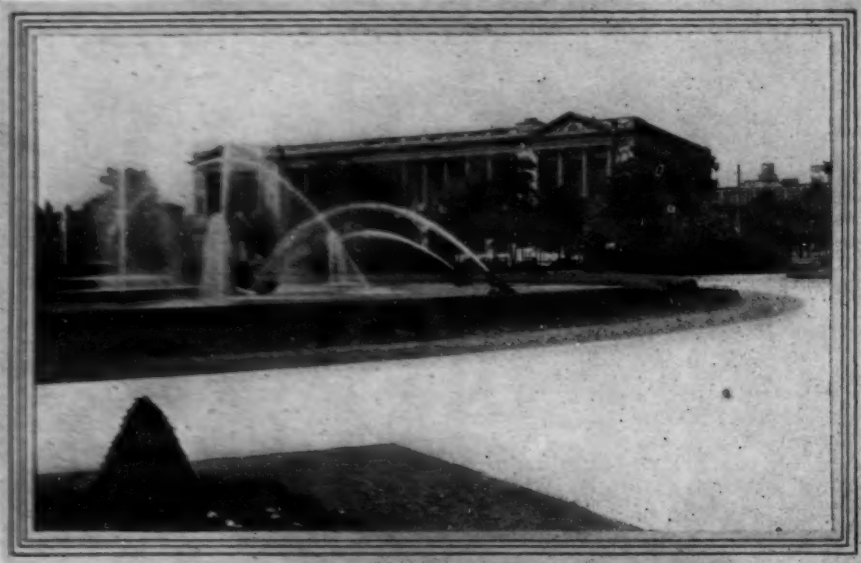
PHILADELPHIA, July 9.—The new Public Library is a veritable treasure house for musicians and music-lovers. With its stately marble steps and classic columns, the exterior is impressive from esthetic and architectural points of view, while the interior equipment and design meet every utilitarian requirement.

The building is the consummation of thirty years of planning. In 1898 the first appropriation of \$1,000,000 was voted, but other public improvements deemed of greater communal necessity took precedence from time to time, and the Library was housed in various cramped rented quarters with many of its treasures inaccessible. The final achievement, costing many times the original appropriation, has been well worth waiting for. It crowns the new Parkway which runs from the center of the city to Fairmount Park and is itself an enterprise of more than a decade's growth.

The collections number 700,000 volumes. Of these nearly 9000 are books of music and scores, one-tenth being works of reference. There are nearly 5000 songs in sheet music form, 1000 vocal scores of grand and light operas, 600 libretti and many other items. A fair number of duplicates permits study of the same work by different individuals at the same time. Many of the items are open for circulation, others are intended only for reference and must be studied in the music rooms.

In the collection are many items of great interest to the bibliophile, the historian, the musicologist and the antiquary. Some of the sheet music dates back as far as 120 and 130 years. A collection of special interest is the library of organ music, presented by Mrs. David D. Wood, collected by her husband, who was for more than fifty years organist and choirmaster of St. Stephen's Church.

Everything from a piece of sheet music to a complete symphony score, including thirty music periodicals, American and foreign, may be found in the main music room. The room itself, situated in the northeast corner of the second floor, is commodious and finely



Public Library Which Crowns the Parkway in Philadelphia

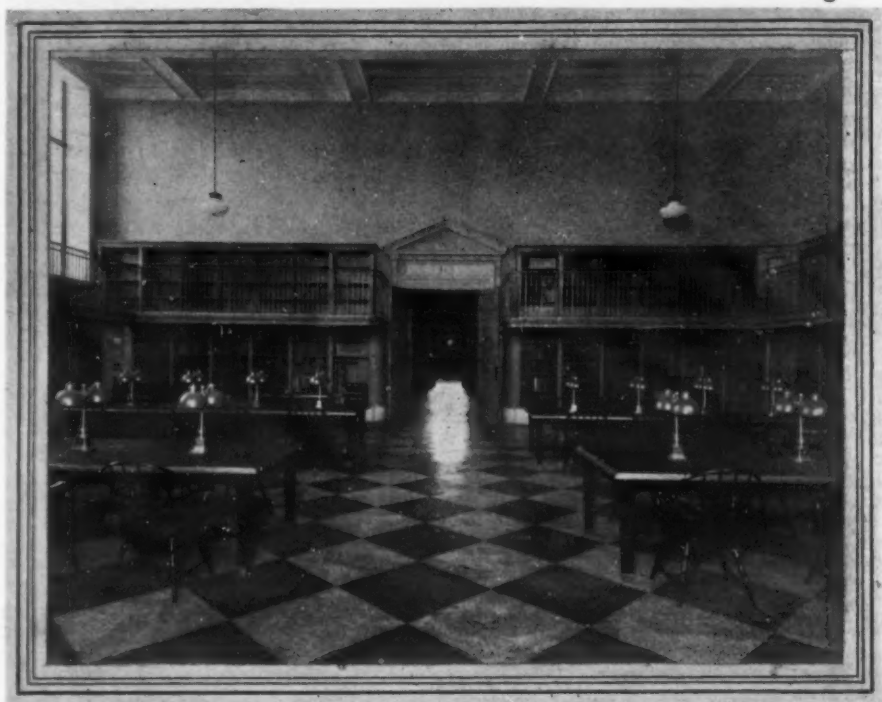
fitted for study, with its broad, well-lighted tables and abundant sunlight for the daytime, and well-placed lamps for evening use. The open shelf system, instead of the stack, prevails.

Several soundproof rooms adjoining the main music room provide opportunity for intensive study. One of these contains a player piano, electrically equipped, for which there are 500 music rolls. Another has a gramophone, also electrically equipped, and a collection of more than 7500 records. There is also a piano, on which piano literature and scores reduced to piano form can be played. The literature of the violin, cello and other instruments may be tried by those who bring their own instruments.

A valuable feature, which will be inaugurated at the beginning of the coming music season will be the segregation of music currently scheduled for performance.

John Ashurst is librarian-in-chief, and the music department has an efficient librarian in Daisy Fansler.

W. R. MURPHY.



Music Room in Philadelphia's New Library

DEGREES CONFERRED BY OBERLIN COLLEGE

Graduation Exercises Bring Programs by Senior Students

OBERLIN, OHIO, July 9.—Oberlin College held its commencement exercises in Finney Memorial Chapel, Tuesday morning, June 21. Sixteen received the degree of bachelor of school music and twenty-three the bachelor of music degree. Four members of the graduating class were elected to Pi Kappa Lambda—Katherine Keyes, Elizabeth Russell, Grace Krick, and Joseph Hungate.

Dr. George Whitfield Andrews directed a chorus of 200 at both the baccalaureate and commencement exercises with Bruce Davis at the organ. Listed for performance were "Unfold Ye Portals" from "The Redemption" by Gounod and the "Hallelujah" Chorus from "Messiah."

The fifty-ninth commencement exercises of Oberlin Conservatory were held from June 15 to 17 with three recitals by members of the graduating class.

The following were graduated from the school music department with the degree of bachelor of school music: Addie L. Benson, Ida L. Burk, Elizabeth S. Eberle, Irma V. Ferguson, Sara B. Funk, Robert A. Gantner, Helen M. Kimmel, Mary F. Lehnhard, Gertrude E. Maerke, Mary E. Maltbie, Mildred I. Martin, Gertrude A. Preisendorfer, Ella Robinson, Dorothy W. Stacy, Arla E. Wallace, and Ivan L. Weidemaier.

The first of the three recitals was given by the public school music department. On the program were the "Spinning" Song from "The Flying Dutchman," the Gavotte from "Paris and Helen," arranged for soprano solo and orchestra, and the familiar "London-derry" Air. In addition, the school music chorus under Miss Holloway's baton sang the Carl Busch cantata, "Bobolinks."

The last two concerts were given by recipients of bachelor of music degrees.

Participants included the Misses Eisenmann, Marsh, Good, DeVeny, Keach, Noble, Shappell, Keyes, Wilson, Booker, Whitt, Pope, Russell, Krick, Koegler, Sager and Bowle; and Messrs. Holdridge, Johnson, Kessler, Goerner, Strachan, Schempp, Eickmeyer, and Cook. The program included orchestral works of Bach, Mozart, Liszt, Chopin, Beethoven, Wagner, Debussy and Rubinstein.

GALSTON WELL RECEIVED AS ST. LOUIS RECITALIST

Member of Progressive College Faculty Appears in Missouri City—Other Concerts Interest

ST. LOUIS, July 9.—Gottfried Galston, pianist and member of the faculty of the Progressive Teachers' College, gave a brilliant recital in January Hall last Thursday evening. The event was given for the faculty and the students of Washington University's summer classes.

A most interesting program displayed Mr. Galston's virtuosity. It proved to all present that the Progressive Series has brought here a musician of whom the faculty may well be proud, and who will make an esteemed place for himself in the musical life of the city. The program included the pianist's arrangement of several Bach works, and of two Sonatas by Durante. Other numbers listed were by Scarlatti, Brahms and Chopin.

Selma Frank gave a recital at the Leo C. Miller Studios on a recent Monday night. This gifted young pianist gave a difficult program in an authoritative manner. She played with ease and assurance an extensive list including Beethoven's Concerto in C Minor, with the Reinecke cadenza, Mr. Miller playing the accompaniment on a second piano. Also on her program were numbers by Bach, Mozart, Gluck-Saint-Saëns, Chopin, Granados, Grieg and other composers.

Pupils of Edward Menges, pianist,

Calvé Expects to Sing "Carmen" at Metropolitan

SYRACUSE, N. Y., July 9.—Emma Calvé has announced that she expects to sing "Carmen" in the Metropolitan Opera House before she returns to Europe next fall. Mme. Calvé, who arrived from France recently, is spending the summer with Mr. and Mrs. Andrew Strong White at their home, "Fairfield." Mrs. White is a pupil of Mme. Calvé, and during the past season has been appearing in opera and concert in Europe under the name of Claire Alcee. Jeanne Devalque, Belgian pianist, accompanied Mme. Calvé to America.

K. D. V. PECK.

were heard in a recital at the University Methodist Church. Carrie May Dawson was the assisting artist.

SUSAN L. COST.

American Music Used at Branford Library Celebration

BRANFORD, CONN., July 9.—A program of American music was given by the Musical Art Society in connection with the anniversary celebration of the Blackstone Memorial Library. Assisting were Loretta Yates of New York, Ruth Stannard and Barbara Thompson.

W. E. C.

NEWPORT, R. I., July 2.—The concert season at the Casino has started a week ahead of scheduled time. Newport's Symphony of twenty-four members, from the New York Philharmonic and the Philadelphia Orchestra, is giving the series.

Messenger Brings Action to Restrain Broadcasting

LONDON, June 29.—André Messager, composer of "Véronique" and other works, formerly director of the Opéra-Comique, Paris, who claims to be the owner of the copyright of the music of the comic opera "Les Petites Michus," has sought an injunction to restrain the British Broadcasting Company from transmitting by wireless or otherwise performing in public the music of the opera without his consent. The case was heard recently in the King's Bench Division here before Justice McCordie. The wireless corporation maintains that the rights for broadcasting were assigned to them by George Edwardes, Ltd., the producers. Counsel for the composer, however, maintained that the broadcast performance was not of the same caliber as the producer would have given to it. The case was adjourned.

"STABAT MATER" CLOSES MUSKINGUM CHOIR SERIES

Annual Violin Festival Feature of Summer Events in New Concord—"Messiah" in December

NEW CONCORD, OHIO, July 9.—Rossini's "Stabat Mater" was the season's final performance of the Muskingum College Choral Society. Solo parts were taken by Julie Rive Lange, Cynthia Ahrendts, Robert Giffen and Robert Sawhill, of Pittsburgh. Floris Graham at the organ, and Lucy Wilcox at the piano provided accompaniments. The chorus was under the baton of Thomas Hamilton.

The annual violin festival, under the direction of W. W. Gray, was widely attended. Two programs of symphonic music were given by an orchestra of seventy pieces. Movements from Beethoven's Seventh and Tchaikovsky's Fifth were high lights in the program. The Women's Glee Club, under M. H. Neuenschwander, took part each evening.

A recital was recently given by advanced students in the Conservatory. Those taking part were Joseph Davidse, baritone; Roy Haynes, tenor; Cynthia Ahrendts, soprano; Marguerite Thompson and Walter Craft, pianists, and Floris Graham and Katharine Keach, organists.

Bruno Steindel, Isidore Berger, and Moissaye Boguslawski of Chicago are to give a concert in October at the College.

For the "Messiah" concert on Dec. 9, Wylie Stewart, tenor, of Chicago, has been engaged. Mr. Stewart will give a recital on Dec. 8.

THOMAS HAMILTON.

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REINER APPLAUDED AT DEBUT IN MILAN

Cincinnati Leader Gives Program with Players from Scala

By Federico Candida

MILAN, June 25.—The Milan public was generous with applause for Fritz Reiner on the evening of June 18. This conductor, already noted in Italy, had never appeared in Milan. But his successes achieved at the Augusteum in Rome in 1922, and his appearance as leader of "Die Meistersinger" at the Teatro Costanzi in the same year, prepared for his reception at the Scala.

Reiner had chosen an attractive and solid program to present here. In the Concerto Grosso, No. 8, of Corelli the qualities of the conductor began to be evident. These included distinctness of fundamental line, a sense for archaic and primitive musical expression and austerity of style.

The Symphony in C Major by Schubert was revealed in all its richness of spirited melody, and was always sustained in a potent and firm rhythmic animation.

But the greatest triumph of the evening was gained by Reiner in the symphonic poem, "Thus Spake Zarathustra" by Strauss. It is one of the most luminous compositions of this composer. Reiner gave to the poem an admirable clarity, caring technically for all gradations of color, and showing that he knew how to penetrate to the bottom the intentions of the composer—not only those of an external and dynamic sort, but also his concepts and intimate thoughts.

Fine Wagnerian Reading

It was evident in this Strauss work, so profoundly influenced by Wagnerism, that Reiner showed an attitude and inclination for the real music of Wagner. To confirm that conviction, there was the performance of the Overture to "Tannhäuser," which closed this concert. Reiner conducted it with completeness of effect, with absolute mastery of content, including gradations of the most varied sorts, and the most minute particulars.

The success achieved by the conductor was marked and real, and it left with the public the pleasantest memories. It is hoped that his activities with the Cincinnati Symphony will permit him to return to Italy for concerts in the coming year.

The same concert was repeated to much acclaim in the hall of the Conservatory on the evening of June 19.

Tacoma Hears St. Cecilia Club's Choral Concert

TACOMA, WASH., July 9.—The St. Cecilia Club, under the baton of Fred Beideman, recently gave the spring concert of its thirty-second season in the First Christian Church. Charles Wakefield Cadman's "Out of Main Street," with Mrs. Alfred Johnson as soloist, was the opening number. Other numbers listed on the choral part of the program included works of Woodforde-Finden, Respighi, Clokey, Elizabeth Cook Nevin, Cui, Wood, and Harris. Bizet's "Agnus Dei," with Mrs. Howard Gregory as soloist, was the closing number. A group of solo numbers by Eunice Prosser, violinist, and Edwin Fairbourn, organist, were also on the program.

CHARLOTTE, N. C., July 9.—At a meeting of the Charlotte Choral Club, held recently, it was decided to present "Messiah" again next Christmas. D. G. S.

How One Musician Pictures Another



IT is not often that one artist gives an exact candid impression of just how another of his profession strikes his artistic eye. Even more unusual is it to find such an impression put down in black and white for all the world to see. Nevertheless Arthur Shattuck makes a hobby of doing just that—as the above

sketch proves. Mr. Shattuck has returned to Paris after a tour of Europe and Africa and is finding time to entertain his friends. At a recent gathering one of the guests was Myra Hess, who allowed her pencil portrait to be added to her fellow-pianist's already imposing gallery.

BEECHAM PROPOSES OPERA FOR ENGLAND

Permanent Orchestra to Be Another Feature of His Plan

LONDON, June 25.—Sir Thomas Beecham, who is scheduled to conduct in America in the coming season, has announced a tentative plan "to establish opera in England in a more artistic way and on a sounder footing than ever before." He proposes also "to raise the standard of orchestral playing and eventually of English singing." According to an interview which Sir Thomas gave the *Daily Mail*, the plan may be launched in the coming autumn.

It will be recalled that Beecham founded an opera company which leased Covent Garden for the seasons of 1911 and 1912. His venture, while artistically successful, suffered heavy financial losses.

Outlining his ideas, Sir Thomas stated that he would be at the disposal of the project for five years, providing the music-lovers of the nation rallied to support it. Continuing, he stated in part:

"The whole thing may be in working order within nine months. Today I am only foreshadowing the scheme. The details, when they come out, will be clear and precise.

"A principal feature of the forthcoming scheme will be the establishment of a permanent orchestra, the members of which will play together throughout the year.

"The scheme embraces opera, and symphony and promenade concerts. London will have more opera in the course of the year than ever before, and furthermore, certain of the provincial cities will get a share.

"The scheme will retrieve the fortunes of the British National Opera Company and will also favorably affect the Old Vic.

"I maintain that the musical resources of the Empire are able to create an opera second to none in the world. Not that it is to be by any means exclusively British. A great many operas can perfectly well be sung in English. Some are most decidedly better left in the original language."

Choral Dances Revived in Roman Ruins

LONDON, June 25.—An experiment in "choral dancing" is being made in Rome with the ruins of the Domitian Amphitheater on the Palatine as setting, reports a correspondent of the *Morning Post*. The music, however, is not an adaptation of Grecian rhythm, but is Italian sixteenth century music revived from manuscripts that have lain silent in museums, and including extracts from the recent Turin finds. This music has been selected because of its simple melodiousness. The chorus of 300, under the direction of Camillo Sabatini, is trained to give special expression to this quality of the score. The ballet is led by Jia Ruskaia. The dancers are few in number, and merely "weave a visible thread through the lovely sixteenth century airs of the chorus."

NEW HAVEN SÄNGERBUND OBSERVES TENTH BIRTHDAY

Connecticut Concerts Include Appearances of Pupils in Vocal and Instrumental Programs

NEW HAVEN, CONN., July 9.—A concert in celebration of the tenth anniversary of the foundation of the New Haven Sängerbund was given on June 30. The soloists were Walter Fabricius and Adolph Linkenbach. Karl Diehl, conductor of the society, was at the piano.

David Stanley Smith, dean of the Yale School of Music, is at his summer home in West Cornwall.

The organ in Battell Chapel, where concerts of the Horatio Parker Choir

are given, will be remodeled during this summer.

A song recital was given in the Trinity Parish House on June 30 by pupils of Ruth Linsley Oliver for the benefit of the Trinity Church organ fund. Mrs. Harold G. Baldwin was the accompanist.

The annual piano recital by pupils of Grace W. Brown was given in the chapel of the Benedict Memorial Church on June 28. The pupils were assisted by Marion Von Tobel, contralto, who was accompanied by Beatrice E. Willoughby.

Another pupils' recital was that given by L. Hippelius on Saturday afternoon in the Plymouth Church Auditorium, with the assistance of Steven Klanko, violinist.

ARTHUR TROOSTWYK.

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Novel Works Find Place on Programs Announced for Festival at Worcester

"King David," Excerpt from "Jephtha" and Holst Music Specified for October Concerts—Celebrated Soloists Will Participate

WORCESTER, MASS., July 9.—The first American performance outside of New York of Honegger's "King David" will be a feature of the sixty-eighth annual Worcester Music Festival to be held in Mechanics' Hall from Oct. 5 to 8. The work will be performed by the festival chorus of 330 under Albert Stoessel.

Another choral work of outstanding significance listed for performance is the Bach "Coffee" Cantata, a companion piece to the "Peasant" Cantata. Other numbers will be the seldom-heard "How Dark, Oh Lord! Are Thy Decrees" from Handel's "Jephtha," Taylor's "The Highwayman," a Festival Prelude based on a chorale prelude and three chorales by Bach, Cuban and Zuni Indian folk-songs by Loomis, the Prayer and Finale from "Lohengrin," Holst's "Turn Back Oh Man" and scenes from "Carmen."

Orchestral works scheduled include Schelling's "A Victory Ball," a suite from Handel's "Music for the Royal Fireworks," and the "Eroica" Symphony.

Soloists engaged are Marie Sundelius, Anna Case, and Mildred Faas, sopranos; Grace Divine, Lillian Martin, contraltos; Arthur Hackett, tenor; Reinald Werren-

rath, baritone; Richard Hale, bass; and Yolanda Mero, pianist.

"King David" will be performed on Wednesday evening, Oct. 5. Mme. Sundelius, Miss Divine, and Messrs. Hackett and Hale will be soloists.

The following afternoon, a symphony concert will bring the Handel and Schelling works. Mischa Mischakoff will be the solo violinist.

In the evening choral novelties will be given. Mr. Werrenrath will be the soloist in "The Highwayman." Other soloists will be Misses Faas and Martin, and Messrs. Hackett and Hale.

Mme. Mero will appear at the Friday evening symphony concert. The "Eroica" Symphony will be a feature.

Friday evening will be devoted to a program in which Miss Case and Mr. Werrenrath will appear. "Carmen" scenes will conclude the program.

Saturday afternoon, the final day of the festival, will be given over to a children's concert, performed under Mr. Stoessel by members of the New York Symphony.

Walter Edward Howe is preparing historical notes for the program book.

The Executive

Officers of the Worcester County Musical Association, under whose sponsorship the festival will be held, are Hamilton B. Wood, president; Matthew P. Whittall, vice-president; Bulkelet Smith, secretary; Harrison G. Taylor, treasurer; and Luther M. Lovell, librarian.

Directors of the Association are Arthur J. Bassett, J. Vernon Butler, T. Hovey Gage, Paul B. Morgan, Chester T. Porter, Charles I. Rice, William H. Sawyer, Harry R. Sinclair, and Edward L. Sumner.

PORTLAND RESPONDS TO LUTHERAN CHOIR

Gardner and Loesser Give Intimate Program of Standard Numbers

By Jocelyn Foulkes

PORTLAND, ORE., July 9.—The St. Olaf Lutheran Choir, led by F. Melius Christiansen, appeared under the management of W. T. Pangle in the Auditorium on June 29. Freshness of tone, a devotional spirit and beautiful effects in shading drew a hearty response from the audience. The program included two of Mr. Christiansen's compositions, and sacred folk-songs arranged by Grieg. Gertrude Boe Overby sang incidental solos.

Samuel Gardner, violinist, and Arthur Loesser, pianist, gave a joint recital at the home of Mr. and Mrs. Henry Ladd Corbett. Works by Brahms and Mozart were among the numbers played. Mrs. Gardner accompanied Mr. Gardner when he played solos.

Entertained at Reception

At a reception given for these visiting artists by Ruth Bradley Keiser, Nikola Zan, baritone, was heard in Jugo-Slav songs, and a Mozart trio was played by Edouard Hurlimann, violinist; Bruno Colletti, cellist, and Mrs. Keiser, pianist. Mr. Gardner is guest instructor at the Ellison-White Conservatory, and Mr. Loesser and Mr. Zan are conducting summer classes here.

Recent student recitals have been given by Rose Coursen Reed, Franck Eichenlaub, Helen Calbreath, Ethel Rand, Lena W. Chambers, Clara Stafford Anslow, Prospera Pozzi, Emil Enna, Theodora Bushnell, Jessie Elizabeth Elliott, Mrs. Fred L. Olson, Mary Bullock and Walter Bacon.

LOS ANGELES HEARS RECITALS OF WORTH

Violinist and Church Choir Are Prominent Among Music Makers

By Hal Davidson Grain

LOS ANGELES, July 9.—Calmon Luboviski, violinist, gave his annual recital at the Friday Morning Club on the evening of June 28, attracting an audience that overflowed to the foyer.

Beginning with Handel's Sonata in D, Mr. Luboviski immediately disclosed the round tone, suave style and convincing musicianship that are his. This impression was deepened throughout the first movement of Brahms' Concerto, Op. 77, in which his work was marked by sincerity and artistry of high caliber. From this exalted plane, he accomplished a successful descent to the more popular works of Sarasate and Paganini, with a number by Bloch and two grateful compositions by his teacher, Franz von Vecsey, intervening. Mr. Luboviski again demonstrated his ability as a technician, and showed steady growth intellectually and emotionally. His accompanist was Claire Mellonino, who played with admirable restraint and finish.

Sacred Numbers Sung

The choir of the First Baptist Church, containing 100 voices, gave a dedicatory service in the new church building on the evening of June 28. The choir, under the able leadership of Alexander Stewart, ranks with the foremost choirs in the city, and on this occasion measured up to high standards in a program composed of works by Bruch, Franck, Wagner, Bach and Handel. David L. Wright, organist, was heard in numbers by Widor, Guilmant, D'Evy, Johnson and Yon. The assisting artists were



Zavel Zilberts, Conductor of the Hazomir Choral Society

Beulah Ellis, soprano; Mildred Ware, contralto; J. M. Huddy, tenor; Edward Adsit, baritone, and Betty Travis, violinist.

An attractive program was given at the Hollywood Plaza Hotel, under the direction of Gabriel Ravanelle, on the evening of June 29. The artists were John Clair Montieth, baritone; Alice Andrews Reilly, contralto; Louise Klos, harpist; Lenore Powell, pianist; Alex Reilly, and Margaret Duncan, accompanists. Baroness Ryhiner Morrill was hostess.

Reiner Pupils Perform "The Nuremberg Doll"

CINCINNATI, July 9.—Berta Gardini Reiner presented her advanced pupils recently in a performance of "The Nuremberg Doll." Participants were Lydia Dozier, Verna Carega, Paul Cummings and Moody De Vaux. G. D. G.

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Hazomir Chorus Will Observe Fifth Birthday With Special Programs

NEWARK, N. J., July 9.—The Hazomir Choral Society of the Young Men's and Young Women's Hebrew Association, numbering eighty-five members under the directorship of Zavel Zilberts, will celebrate its fifth anniversary next season; and plans are already taking shape for an appropriate observance. The program, as outlined, will include several choruses from "The Seasons" of Haydn, music by Mendelssohn, and a new work of Mr. Zilberts, composed especially for the occasion.

From its founding, the Hazomir Society has made classical Hebrew music its chief interest, augmented to a considerable degree by the conductor's work in the field of composition. In the Society's repertoire of thirty-five pieces are poems by Bialik, one of the greatest of Hebrew poets, set to music by Mr. Zilberts. The Society is a pioneer choral group in regard to Hebrew music, as distinguished from those ensembles singing Jewish folk-songs.

An outstanding achievement last year was the presentation of "Nes Ziona," a Palestinian march, and the cantata "Achenu Kel Bays Yisroel" composed especially for the Society by its conductor. The singing of Schubert's "Night" by the women's chorus also aroused favorable comment. The principal series of the winter season, given at the Mosque Theater, was heard by audiences totalling more than 50,000 persons. The annual concert in the "Y" Building was attended by 1000.

Soloists for the season were Cantors Hershman, Roitman and Putterman, together with Mrs. Fliegel, contralto, and Mr. Gladstone, baritone, members of the Hazomir.

CAMPBELL, Mo.—Eight bands played when the Arkansas-Missouri Band Association, with representatives from Bernie, Dexter, Senath, Kennett, Rector, Sikeston, Poplar Bluff and Campbell met here. P. J. P.

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NEW YORK, JULY 16, 1927

SENTIMENTAL MUSIC

THE alchemy of time, which transmutes our very language by alteration in the meaning of words, has brought into disrepute the word *sentimental* and degraded it from its once respected state. Nowadays we speak of sentimental music or sentimental poetry with a pejorative implication.

The date of the first use of the word is recorded by the Oxford English Dictionary as 1749, when Lady Bradshaigh wrote to Samuel Richardson: "What in your opinion is the meaning of the word *sentimental*, so much in vogue among the polite? Everything clever and agreeable is comprehended in that word. I am frequently astonished to hear such a one is a sentimental man; we were a sentimental party; I have been taking a sentimental walk." An anonymous correspondent has pointed out in the *London Times Literary Supplement* that the word was used nine years earlier by Laurence Sterne in a letter to his future wife: "I gave a thousand pensive penetrating looks at the chair thou hadst so often graced in those quiet and sentimental repasts."

It is evident from these usages of the word that it originally meant "characterized by sentiment" and that *sentiment* was used with the philosophical meaning of *sensation*—that is, the personal emotional reaction to spiritual stimulus. But as the word became carelessly used, it lost its philosophical definiteness and became vague in meaning. By the middle of the eighteenth century, a *sentiment* was any tender and refined emotion, particularly those expressed in the arts. The

emphasis was always placed on the delicacy and refinement of the emotion.

Gradually the word came to have a derogatory implication, and in 1823, we find Southey writing: "Rousseau addressed himself to the sentimental classes, persons of ardent or morbid sensibility, who believe themselves to be composed of finer elements than the gross multitude." From this the next step was the application of *sentimental* as a contemptuous epithet to characterize those emotional expressions and states of feeling which are excessive or maudlin. But there is nothing in the etymology of the word to warrant its metamorphosis.

As a matter of fact, all music is sentimental in the sense that it appeals to the emotional sensitivity of auditors. Even music of the most rigidly intellectual type has an emotional substratum inseparable from its musical quality. The psychological continuity of music is emotional in its very essence, and there is no logical reason why the adjective *sentimental* should not be as honorable as any that can be applied to it.

STADIUM PROGRAMS

ONE notes with approval the quality of the programs thus far announced for the tenth season of the summer concerts which began on July 6 in the Lewisohn Stadium. Conductors Willem van Hoogstraten, Frederick Stock and Pierre Monteux are maintaining an excellent standard comparable to the Philharmonic Orchestra's concerts during the regular winter season.

Among the works scheduled for "first time" performance in the Stadium are Alfvén's third symphony, Ernest Bloch's "Three Jewish Poems," Casella's "La Giara" suite, Converse's "Flivver Ten Million," the "Brigg Fair" of Delius, Dukas' "La Peri," Enesco's second "Rumanian Rhapsody," Glasunoff's "Ruses d'Amour," Hindemith's concerto for orchestra, selections from Holst's "The Planets," Lyadoff's "Baba Yaga," Ravel's "Valse Nobles et Sentimentales," Reznicek's "Donna Diana" overture, Schmitt's "The Camp of Pompeii," Skilton's "Primeval" suite, Tchaikovsky's "Sleeping Beauty" suite, Prokofieff's "Scythian Suite," Doppler's "Gothic Chaconne" and Gershwin's piano concerto.

Mr. Adolph Lewisohn is to be congratulated on the success of the concerts which are, through his public-spirited generosity, made available to the public at a moderate cost. During the last nine years, the concerts have increased steadily in popularity, and they have, moreover, gained in artistic quality. By the process of experiment, it has been proved that a "popular" program need not necessarily be restricted to compositions that are thoroughly familiar, and that appreciation of novelties is not confined to subscribers to the winter series.

WHAT THE PUBLIC WANTS

NO way, other than that of trial and error, has been devised to discover "what the public wants." There are obvious reasons why no formula will ever be found. To attempt to foretell the reception which will be given to a new and unknown work of art is to assume that there is such a thing as a single-minded, homogeneous public. The existence of a unified body of public opinion in matters of aesthetic value is purely hypothetical. The variability of human judgments was recognized long ago and crystallized in the Latin apothegm: "Tot homines, tot sententiae."

Those who are not engaged in the business of presenting music to the public too often assume that what the public wanted last year, or ten or twenty years ago, it will want tomorrow. This policy of safe conservatism is responsible for the limited standard repertoire of opera in this country and for the hackneyed type of concert and recital programs so frequently encountered.

TWO WEEKS' NOTICE ESSENTIAL

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Personalities



Tenor Appears in Largest Auditorium

Arthur Kraft, tenor, is combining a lot of outdoor activity with his professional engagements this summer. Mr. Kraft's summer season was to begin with a joint recital with Doris Doe, scheduled for July 3 at the Steel Pier in Atlantic City. He was to participate in the Conneaut Lake Festival during the week of July 10. Mr. Kraft will then go to Winona Lake, Ind., where he will sing in two performances of "Elijah." He will repair afterward to his summer home at Watervale, Arcadia, Mich., where he will conduct a five weeks' class in voice, beginning Aug. 1. Next season Mr. Kraft has been re-engaged to sing in the Bach "St. Matthew Passion" in Pittsburgh and New York.

Breton—Ruth Breton is spending the summer in Westport, Conn. Among Miss Breton's neighbors is Hendrik van Loon, historian, whose avocation is playing the violin. As Mr. van Loon plays chamber music frequently, musicales are given for audiences of not more than ten!

Pro Arte—The Pro Arte Quartet of Brussels was heard at the International Music Festival in Frankfurt. In May a banquet was given in the honor of the members at Brussels by M. Le Boeuf, who is known throughout Europe as a patron of art and as a philanthropist. Among the guests was William Phillips, Minister of the United States to Canada.

Loring—Records in musical performance have been established by a number of artists, notably with "Home, Sweet Home." Louise Loring, soprano of the Chicago Civic Opera Company, has sung "As We Part" by Ilgenfritz on the concert stage in Europe and America more than 600 times. The latest edition has her name on the front cover. Miss Loring has gone to Europe for study and recreation, and will return in August.

Saiger—Five years ago Frieda Saiger was a stenographer, working in a Chicago office to help support her family. Today she is an operatic soprano in Europe, at the age of twenty-five, states the *Paris Herald*. She left school and went to work in an office at sixteen and for five years earned her living by day and pursued at night her dream of becoming a prima donna. When she was twenty-one she gave up her office work and devoted a year to intensive culture of her voice.

Schnitzer—Germaine Schnitzer, pianist, who recently returned from Europe, has been invited as the first woman pianist to appear in the largest of three new concert halls which the Maison Pleyel is building in Paris. The big hall, which will have a seating capacity of 3000, is built along the newest ideas to assure perfect acoustics. Mme. Schnitzer relates that the walls are not straight, but curved, forming a dome at the top. There will be no side seats, every chair in the house facing the stage.

Carelius—Emil Carelius, conductor, now touring America with the Swedish National Chorus, is one of the leading personalities in the musical life of Stockholm. From an early age he has been active in the choral field, holding his first rehearsal at the age of sixteen years. He has encouraged composers of his country as conductor of the Swedish Union, which promotes competitive awards, including prizes and publication. For twenty years he has led the General Singing Society of Stockholm, an old and popular male chorus. He has been active for two decades as leader of the Par Cricole Chorus, which specializes in settings of works by the national poet, Carl Michael Bellman. He is also the head of an American artists' organization in Sweden, which has presented Albert Spalding and other noted musicians.

Mackenzie—Exiles from the world in the leper settlement at Kalaupapa, Island of Molokai, recently heard Tandy Mackenzie, Hawaiian-born tenor, who has been visiting the islands en route to Australia. Accompanied by Mrs. Mackenzie, the singer flew from Honolulu to the settlement, where an audience of some 400 persons awaited him. "I never sang to an audience that moved me so deeply," Mr. Mackenzie said. "We are inclined to think of people in that isolated community as being unhappy, but this did not appear to be the case. After I had sung 'Panis Angelicus' and 'Agnus Dei,' an old man arose and chanted an ancient Hawaiian folk-song. These people have their own music; they sing and play well. I heard several choruses, and the instrumentalists played with true Hawaiian flavor."

Point and Counterpoint

By Cantus Firmus, Jr.

Mechanics to the Fore



HE Machine Age seems to be here to stay. It was a sad day for the Organ Blowers' Union, to be sure, when water and electrical motors came in. Now, the increased prowess of the instrument which cunningly counterfeits the pianist's bravura—flying hair and all—threatens to make the race of Rubinsteins and Joseffys as extinct as the dinosaurs.

Just the other day in Paris, according to report, some well-known composers assisted at a "Festival of Mechanical Music." Stravinsky, to whose cataclysmic lullabies the Youngest Generation has been rocked, presided at an automatic piano, which reproduced his "Fire-bird," minus the plumage. According to those present, the ineluctable Igor managed the pedals with perfect taste.

We Are Seven!

But the novelty of the evening came, according to the dispatch, when "modern American dance music was played on a monster phonograph which renders the human voice seven times louder than normal."

Just which master-mind conceived this form of syncopated torture is not clear. We should hate to hold the offense against Jean Wiener, the resourceful arranger of jazz ditties under the disguise of art, of whom it is written that he "conceived the idea of the concert."

The phonographs played by Our Neighbors—Heaven help them! right or wrong, they are still Our Neighbors—have always seemed to us quite lusty enough when in the act of disgorging jazz. We shudder to think of the day when the sevenfold mechanical Amen, as it were, becomes a common occurrence. . . .

Maxims—More or Less Musical

IT'S never too late to end a "Parsifal" performance.

Too many looks (at the conductor) spoil the operatic broth.

Faint vocal art never won fair contract. Men may come and men may go, but "Götterdämmerung" goes on forever.

In union there is length of discussion.

With trombonists, while there is breath, there is hope.

Absence makes the audience grow fonder.

All is not sold that twitters.

In opera, to slur is human, to collapse divine.

The Quick and the Wed

"HOW did you happen to meet your wife?" asked the Inquiring Friend of the sadder and wiser chap who married a Wagnerian super-diva.

"We didn't meet," replied the meek little man. "She overtook me."

Handicapped

A MUSIC teacher in a certain school said to a dull pupil:

"When I was your age, I could answer any question in sol-fa!"

"Yes," said the pupil, "but you had a different teacher."

Grave Humor

HERE lies amiable Tommy Drayer, Who thought he was a saxophone player.

He played all night with all his might: Let's all kneel down in silent prayer!

O. M.

Spasmus in Extensio

THE national anthem of Uruguay, the smallest republic in South America, consists of seventy verses. They sing it in installments.

A. T. M.

Artistic Treasure

"HER maestro tells her there is money in her voice."

"I don't doubt it. He's getting it out at the rate of twelve dollars a lesson."

O. M.

Indoor Sports

"SOME concerts draw larger audiences than they used to."

"No wonder. Look at all those who go to talk, cough and sneeze!"

J. J. O'C.

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

Age and Violins

Why does age improve violins when it causes other instruments to deteriorate?

V. R. C.

Montgomery, Ala., June 30, 1927.

The improvement in old violins is not due entirely to their age but because, if they have been constantly played upon, the molecules of the wood, by physical law, vibrate in symmetrical figures and hence the wood grows accustomed, so to speak, to vibrating to good tone. Probably if a violin were scraped by indifferent players for a couple of centuries, it would sound worse than when it was new.

???

The "Loud" Pedal

Is it correct to speak of the "loud" pedal of a piano?

A. T.

Charles Town, W. Va., July 1, 1927.

The term is frequently used, though the proper designation is the "damper" pedal.

???

Mendelssohn's "Athalie"

Is Mendelssohn's "Athalie" an oratorio like "Elijah" or "St. Paul," or is it an opera in the old style?

MARGARET ROMAINE.

Seabright, N. J., June 30, 1927.

It is incidental music to Racine's drama of the same name and consists of an overture, a march and six vocal pieces. It was first performed in Berlin, Dec. 1, 1845. The first performance in England was given at Windsor Castle, Jan. 1, 1847, the play being acted

in the original French. There is a record of a performance in Boston on Jan. 27, 1887, but whether this was simply a concert performance of the musical numbers, or one which included the drama as well, we are unable to say.

???

Transposing Arias

Do operatic artists invariably sing their arias in the original keys or are they sometimes transposed?

VENIE BRIGHT.

New York City, June 30, 1927.

They frequently transpose them.

???

The Clarinet

Which is the correct spelling, "clarinet" or "clarinet"? FLOYD GREY.

Montreal, July 2, 1927.

The latter spelling is the correct one.

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Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

That Ravel Pavane!

Will you settle a discussion by giving the exact meaning of Ravel's "Pavane pour une Infante Défunte?"

"VELASQUEZ."

Albany, N. Y., July 3, 1927.

The discussion, though you do not say so, is probably on the meaning of the word "infante," as this frequently arises. The Pavane is "for a dead infanta" or Spanish royal princess, and not "for a dead child" as is often supposed.

???

Sullivan's Best

Which of Sullivan's operas is the best. I mean, disregarding Gilbert's librettos.

R. T. B.

Brooklyn, July 5, 1927.

This is largely a matter of taste. The Q. B. E. prefers "The Mikado," with "Patience" or "Pinafore" as a close second.

???

Mahler's Second

Can you tell me for how large an orchestra Mahler's Second Symphony is scored? I know that a huge combination

is required, and have wondered just what the score demands. "MAHLERITE."

New Haven, Conn., July 5, 1927.

The "Resurrection" Symphony is indeed worthy of the adjective "huge" as far as its instrumentation is concerned. The score demands: First and second violins, violas, cellos, basses, first and second harp. First and second flute, alternating with first and second piccolo. First and second oboe. Third and fourth oboe, alternating with first and second English horn. Bass clarinet alternating with third clarinet. First and second clarinet (the second alternating with the fourth clarinet.) First, second, third and fourth bassoon. One contra-bassoon player alternating with the third and fourth bassoon. First, second, third, fourth, fifth, sixth horn. Four horns in the distance playing as seventh, eighth, ninth and tenth horns. First, second, third, fourth, fifth and sixth trumpets. Four trumpets in the distance, two of which can be played by the fifth and sixth trumpet. Four trombones, contra-bass, tuba, organ. Two kettledrum players with three drums each (later a third player who uses one of the drums of the second player.) Bass drum, cymbals, high tam-tam, low tam-tam, triangle, snare drums, chimes, three bells, switch. (In the distance: kettle-drum, bass drum, cymbal, triangle.) There is also a chorus with solos.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York, Pa.

New Version of "Fledermaus" to Open American Company's New York Season

First Manhattan Series of Organization, Formed with Rochester Singers as Nucleus, Announced to Be Launched on Jan. 3—Artists Already Engaged Are Now Rehearsing in Boston Suburb, Under Direction of Vladimir Rosing

At least one novelty will be included in the first New York season of the American Opera Company, announced to begin on Tuesday, Jan. 3, and to last some ten weeks, at a theater soon to be named. This is described as an entirely new version of "Die Fledermaus," the operetta by Johann Strauss, which has been prepared by Lawrence Langner and Robert A. Simon. This may possibly be the opening bill, the management announces. This adaptation is faithful to the period, the producers state, but is sufficiently spirited and colloquial to be in accord with the original intent of the piece. Robert Edmond Jones has been invited to design the settings.

A number of singers have already been definitely engaged by Vladimir Rosing, director of the company. Most of them are graduates of the Rochester Opera Company, which Mr. Rosing has directed for four years.

Home Theater Anticipated

Several New York theaters are now under consideration, and the one selected will probably remain the home of the company until it acquires its own opera house, according to Arthur Judson, manager, and the executive committee.

A ten weeks' vacation which will combine the best features of a summer outing with all the advantages of thorough training has been announced by the impresario for members of his organization.

Fifty singers, directors, and members of the staff left on July 9 for Gloucester, Mass., to take up their residence at an inn converted into a home exclusively for their use. Long runs, setting-up exercises on the beach, walking, dancing, swimming and strict rising and retiring rules are the order of the day.

Working hours are devoted to perfecting the repertoire of operas to be given in English during the coming season.

The inn is closed to the public, and no one will be permitted to enter without a pass. In this way complete freedom is assured for members of the troupe.

Laboratory Work

For the purpose of actual operatic laboratory work a little theater will be erected on the grounds at Stillington Hall, the estate of Leslie Buswell, and six presentations have already been scheduled for performance. The operas selected are: "The Marriage of Figaro," July 20; "Pagliacci," Aug. 3; "Martha," Aug. 6; "Faust," Aug. 13; "The Marriage of Figaro," Aug. 16; and "The Abduction from the Seraglio," Sept. 3.

The production of "Faust" will be staged in selected spots in the garden and in the Hall. The projected operas have evoked the interest not only of the fashionable North Shore summer residents, but applications for reservations are already being received from distant points. These six performances have been made possible by subscription.

The average age of the members of this company is approximately half that of any other opera company in the world, it is stated. Several of the prima donnas are in their early twenties. Two of them, Louise Richardson and Marian Keeler, have been recruited from Broadway musical comedies.

Anna Duncan, of the Duncan Dancers, will teach eurythmics and the dance; Mrs. William T. Carrington, assisted by Campbell McInnes will instruct in phonetics and diction. Frank St. Leger, former conductor of the Chicago Civic Opera Orchestra, will be musical director, with Mr. Rosing and George Flemming Houston as directors of operatic acting. Special settings will be designed by G. McCandless of Yale University.

Still Room for More

The ranks of the company are almost filled, although there is still place for singers—tenors in particular.

The formal season of the American Opera Company will open in Chicago in November, and the New York appearance is scheduled for the first of the year.

Iowa Choir Takes Part in Drama

WATERLOO, IOWA, July 2.—The choir of Westminster Presbyterian Church and members of the Westminster Drama League presented "And He Came to His Father," a religious drama, before delegates to the annual session of the Synod and Fellowship Conference at Ames. The choir sang excerpts from the oratorio "The Prodigal Son," by Vincent. Dr. and Mrs. W. P. McCormick were directors. B. C.

Weill's "Protagonist" Given in Nuremberg

BERLIN, June 24.—A first performance of Kurt Weill's one-act opera, "The Protagonist," was given recently by the Nuremberg Opera on a double bill with Stravinsky's "Petrouchka." The former difficult score, with its atonal tendencies, had its premiere in Dresden last year. The book, by Kaiser, has some likeness to "Pagliacci."

Nebraska Bands Unite for Concert Series

WAUSA, NEB., July 9.—The first of four band concerts to be given in four towns of northeastern Nebraska by four united organizations, will be heard here on July 10, when the bands of Plainview, Bloomfield and Pierce come here to join the Wausa players. The leaders are E. F. George of Plainview; Charles Turek, Pierce; E. Stewart, Bloomfield, and C. A. Anderson, Wausa. Later concerts will be given in Bloomfield, July 17; Pierce, July 24, and Plainview, July 31. P. J. P.

Aeolian Company Appoints Foreign Committee

BERLIN, June 24.—The Aeolian Company of New York has appointed an honorary committee of German composers and other musical authorities to promote the researches in music played by reproducing pianos. Among those on the committee are Franz Schreker, Max Friedländer, Robert Kahn, Max von Pauer, Curt Sachs, Carl Straube, Siegfried Wagner, Bruno Walter and Johannes Wolf. Schreker was appointed chairman. The goal of the committee will be to adapt the technique of the instruments to the uses of musical pedagogy. The members will give lectures with illustrations of reproduced music.

Modern Program Played in Los Angeles Conservatory

LOS ANGELES, July 9.—Keith Corelli, assisted by the Ton-Kunstler Quartet, gave a concert devoted to compositions of the modern school in the Los Angeles Conservatory on the evening of June 28. Mr. Corelli played, with discriminating taste, works by Schönberg, Prokofiev, Goossens, Stravinsky, Ernest Bloch, Dane Rudhyar, Henry Cowell, Skriabin and himself. H. D. C.

Beethoven Conservatory in St. Louis Holds Graduation

ST. LOUIS, July 9.—The Beethoven Conservatory, under the direction of Messrs. Epstein, held its fifty-sixth graduation exercises on Wednesday and Thursday afternoons at the Vandervoort Music Hall. Musical programs were given; diplomas were awarded to graduates, and gold medals presented to post-graduate students. S. L. C.

Kindler Plays in French Benefit

PARIS, June 26.—Hans Kindler, cellist from America, was among the artists who contributed to the concert on June 25 in the Municipal Theater at Senlis, Oise, for the benefit of the local Foyer des Gueules Cassées, organized under the patronage of Marshal Pétain and General Marchand. Mr. Kindler recently returned to his house in Senlis after a concert tour in the United States. Following the concert at Senlis he left to attend the Festival of modern music at Frankfurt.

Baden-Baden to Hold Music Festival

BADEN-BADEN, June 23.—The Baden-Baden Chamber Music Festival will be held from July 15 to 17. This event will include a large representation of modern works. The program is under the same auspices as those formerly given in Donaueschingen.

WAVERLY, IOWA.—A dinner was given by the Merchants' Association to the Wartburg College Orchestra on its return from the annual tour. Addresses in appreciation of the Orchestra were made by the Mayor and others. B. C.

MILWAUKEE SUMMER SINGING CONTINUES

30,000 Persons Expected to Participate Weekly in Park Events

By C. O. Skinrood

MILWAUKEE, July 9.—This city is again to have half-hour "sings" all summer in all the larger parks. The project, which was initiated last year through the *Milwaukee Journal*, was found so successful that the Park Board has decided to repeat it. Frederick Carberry has again been engaged to lead the singing in the principal parks.

Community singing will be held in five parks—on Tuesday nights at Mitchell Park, Wednesday nights at Washington Park, Thursday nights alternately at Kosciusko and Humboldt Parks, and Friday nights in Lake Park.

Estimates are that not fewer than 30,000 persons will sing every week, and that the total attendance will exceed 250,000. Last year attendance at concerts was sharply increased by the magnet of community singing.

The accompaniments for all songs will be played by the Park Board Band. The band will also give a series of numbers at each of the concerts under the direction of Hugo Bach.

One of the most interesting features of the park song program is competition between the parks. Competent judges mark each "sing" on attendance, skill and deportment.

Mr. Carberry, who is the official song leader of the Chicago Civic Music Association, also conducts "sings" every year at the municipal pier.

Milwaukee Schools Hold Commencements

MILWAUKEE, July 9.—All the leading music schools of Milwaukee have completed their commencement exercises. Each of the larger schools, such as the Wisconsin Conservatory, the Wisconsin College of Music, the Milwaukee Institute of Music and Marquette Conservatory, presented from one to three programs in connection with commencement activities. The schools are all preparing for greater seasons than ever in the fall, and a number are holding summer sessions. C. D. S.

Mrs. Ten Broeck and Brother Join Faculty of Philadelphia Academy

PHILADELPHIA, July 9.—Marie Ten Broeck has been engaged to join the piano department of the Philadelphia Musical Academy. Mrs. Ten Broeck plans to begin the season with a series of pupils' recitals, the first presenting Harry Wilson. Herself a pupil of Victor Heinze, Leopold Godowsky, and Harold Bauer, she has taught in the Cosmopolitan School of Music in Chicago and has concertized with her brother, Otto Meyer. Mr. Meyer has also joined the faculty of the Academy, entering the violin department.

Mischakoff and Boyle to Teach Settlement Children in Philadelphia

PHILADELPHIA, July 9.—Mischa Mischakoff, violinist, newly appointed concertmaster of the Philadelphia Orchestra, and George F. Boyle, pianist, teacher and composer, have been engaged to teach the students of the advanced department of the Settlement Music School, for the season of 1927-28.

Guilford Is Scene of Recitals

GUILFORD, CONN., July 9.—The piano recital given by Ruth Weld Fowler in Odd Fellows Hall on June 25 was heard by an appreciative audience. Pupils of Gertrude E. Bunting, assisted by Howard C. Evarts, flutist, and Norman Schmidt, violinist, gave a piano and vocal recital in Church Street School Auditorium on June 28. W. E. C.

CHESHIRE, CONN.—U. N. Wyack, organist of the Congregational Church, has left for his summer vacation. Mrs. D. W. Durand will take his place during his absence. W. E. C.

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Milan Hears Pick-Mangiagalli Suite; "Missa Solemnis" Is Feature in Rome

Walter Gieseeking Soloist at the Scala—Votto Conducts Concert for First Time by Orchestra of Opera House—Tito Schipa Has Ovation in Recital at Augusteum in Capital

MILAN, June 20.—The opening work for the next season at La Scala will probably be Verdi's "Otello." It appears that the title rôle will be sung by Antonino Trantoul.

Meanwhile the spring symphonic season has been continued at this house with much success. In another concert conducted by Victor De Sabata, on the evening of June 12, one heard a "Little" Suite by Riccardo Pick-Mangiagalli. The composition was absolutely new. It is composed of three parts: "Little Soldiers," "Cradle Song" and "Dance of Olaf." The last section had previously been heard as a piano piece.

The Suite does not have large aims or excessive dimensions. But the refined art of the symphonist is shown fully in action. The three sections are colored with rhythms and harmonies of immediate suggestion. The florid passages have a suppleness and brightness of notable originality. There are also some bits of sane and sparkling humor. The first part pleased more than the others. But the latter also won the favor of the public, which gave the composer an ovation of particular warmth.

Applause was also given to a symphonic poem of De Sabata, "La Notte di Platon," which has been heard before in Milan and Rome. There predominates in this work a spirit of Straussian super-polyphony, but there is not lacking in the composition a less orgiastic phase, where the music raises itself to a sphere of calm and contemplative visions.

The program was completed by the "Roman Carnival" Overture of Berlioz, the Symphony in E Flat Major by Mozart, and the Prelude to "Die Meistersinger."

Mr. De Sabata conducted with much care and energy. He was warmly applauded.

Pianist Is Welcomed

The noted pianist, Walter Gieseeking, was recently heard in a concert at the Scala. His success was of an exceptional kind. In Mozart's Concerto in E Flat Major he achieved a remarkable perfection of mechanics, especially in the delicacy of his *pianissimo*. Sentiment was joined with a complete yet balanced expression, the Mozartian style being revealed in its purest modesty. Also in Beethoven's Concerto in E Flat Major, Gieseeking showed a technic and interpretation worthy of the composition, penetrating to its intimate thought and masterly structure.

Antonino Votto, who conducts in the opera season, but who was leading a concert for the first time at the Scala, accompanied the pianist with certainty and diligence. He led also three exclusively orchestral works—the Overture to Mendelssohn's "Athalia," the "Good Friday Spell" from "Parsifal," and the "Apprenti-Sorcier" of Dukas.

It would not perhaps be accurate to say that Votto gained extraordinary heights in conducting. His baton seemed sometimes to lag behind the single entrance of the instruments. In the Wagnerian pages one did not feel a sense of

poesy and breath of the infinite. . . . And in the symphonic scherzo of Dukas one missed the humor which informs the composition and also that exteriorization of sound-effects, which in this work are treated most characteristically. For the rest, general attention was concentrated on the pianist.

A Roman Fête

ROME, June 15.—Beethoven celebrations are continuing in Italy. The Augusteum, which in a recent week had offered to the public a magnificent performance of the Ninth Symphony, has just closed its commemorative series with the "Missa Solemnis." A great throng assembled in the hall for this performance.

The imposing work had been given in the same hall about three years ago and had left an eager desire to hear it again. Now, as before, it had as conductor Bernardino Molinari. He gave to the Mass a character magnificent and impressive, accentuating the colors, the sonorities and the polyphonic effects. But this interpretation, which all the critics defined as "volcanic," did not lack delicacy and adequate lightness in those pages which are plaintive and gentle.

Among the soloists there distinguished themselves Laura Pasini and Fanny Anitua. The first has a voice limpid and secure, the second a rich contralto organ, equal to effects of good taste. The tenor Cesa-Bianchi and the bass Righetti effectively completed the quartet.

The permanent choir of the Augusteum responded notably to the demands made upon it. Its singing was robust, sonorous and secure in the emission of higher tones and in the intricacies of polyphonic design. Bonaventura Semma, who trained the chorus, shared applause with Molinari and the soloists.

The performance was repeated a few nights later, and was heartily applauded, at the Politeama Fiorentino in Florence. Subsequently it was to be repeated at the Augusteo. With these concerts the leading concert group in Rome closed its season.

Schipa Aids Benefit

Previous to the close of the season, Tito Schipa sang at the Augusteum on the evening of June 11, for the benefit of a monument for Italian sailors. He had chosen a program quite rich and varied. It included airs from "Rigoletto," "L'Elisir d'Amore" and "Werther,"

Blind Negro's Retirement Recalls Tin Whistle Début

"Blind Boone," well known among Negro musicians as a composer of popular music and as a pianist, has announced his retirement from the concert stage, after having toured for forty-seven years. He will spend the rest of his life at his home in Columbia, Mo.

Boone, blind from infancy, appeared in many concerts both in America and Europe.

His last public appearance was in St. Louis, Mo. It was after this concert that he announced he would retire from his public career, on account of ill health. It was for his composition, "The Marshfield Tornado," an impression of a storm that visited Marshfield, that Boone is best known.

He became exceedingly popular among children. At his concerts he would always seek to entertain young folk with numbers composed especially for them. Boone has a remarkable memory. He can identify an acquaintance, after a lapse of years, with the tone of his, or her voice.

Boone was born in Miami, Mo., in 1864, of slave parents and began his career as a musician in Warrensburg, Mo., when he organized an "orchestra," which consisted of three tin whistles, a triangle and tambourine.

Boone received his education at the St. Louis School for the Blind. It was while he was attending this institution that he first displayed his exceptional gifts. Starting with a tin whistle as his instrument, he progressed to a point at which he compelled wide attention.

CLEVELAND G. ALLEN.

Rockefeller Grant May Benefit French Music

PARIS, June 18.—A recent gift of \$40,000,000 made to France by John D. Rockefeller, Jr., will be used in part to restore the Palaces of Fontainebleau and Versailles, *Le Ménestrel* reports. These projects, if they are realized, have definite possibilities in benefiting French music. The Fontainebleau School of Music, conducted each summer for American students, will probably in that case have new advantages. Both palaces contain charming little theaters which are unique for the presentation of intimate opera. Installation of modern stage devices would make them suitable for guest appearances by the noted lyric companies of Paris, states *Le Ménestrel*.

works of Scarlatti, Pergolesi, Schubert, Fourdrain, Franck, Lacalle and Carey. In addition there were two Neapolitan songs.

Schipa impressed his hearers with his voice of perfect timbre and range, demonstrating again the excellence of his singing method, the absolute mastery of the organ, and perfect stylistic expression in all the music given. The artist was accompanied on the piano by F. Longas.

The orchestra, conducted by Molinari, completed the program with the Fifth Symphony of Beethoven and the Gigue, Saraband and Badinerie of Corelli.

Schipa, who will sing at the Costanzi in opera next winter, was received on the day before the concert by Mussolini. The head of the Government presented him with an affectionately inscribed photograph.

FEDERICO CANDIDO.

FARMINGTON, CONN.—A piano recital by pupils of Marjory Stevens was given on June 23.

W. E. C.

SCHNEEVOIGT OPENS SERIES IN HOLLAND

Carl Friedberg Appears at First Concert in Scheveningen

THE HAGUE, June 17.—The opening of the notable orchestral season at Scheveningen took place recently. Under the direction of Georg Schneevoigt, the regular conductor of this summer series, the Residentie Orkest gave an interesting list.

Carl Friedberg was the soloist in Liszt's Concerto in E Flat Major. He combined virtuosic skill and poetic interpretation in his playing, and won the enthusiasm of the large assembly.

The orchestral program included Berlioz' rarely-heard Overture, "Le Corsaire"—which shows the composer's familiar mastery of orchestral form and interesting orchestration in "pictorial" music. The other works were Strauss' "Don Juan," the Prelude to and "Love-Death" from "Tristan and Isolde" and Liszt's "Les Préludes."

In a subsequent concert, Schneevoigt presented Respighi's "Fountains of Rome," Beethoven's Third Symphony and Alfvén's Symphonic Poem, "En Skärgårdssagen." The last-named work was interesting as a novelty, atmospheric and well-constructed, though its music was reminiscent of Franck and the Russians.

The popular Finnish conductor had spontaneous applause from the audience at many junctures of the evening. His return to this seaside resort for the summer series is always looked forward to with interest.

MILWAUKEE.—Forty members of the Milwaukee Männerchor, many of them accompanied by their wives, went to Cleveland to take part in the North American Sängerbund. C. O. S.



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SURVEY OF EUROPEAN ACTIVITIES

Premières of Stravinsky's "Oedipus" and Ballet by Prokofieff Are Novel Features of Paris Season

Development Toward Classicism Noted in Latest Opus by Writer of "Firebird"—Imaginative Staging by Massine Is Feature of "Pas d'Acier," Dance Evocation of "Machine" Régime in Russia—Ten Composers Collaborate on New Ballet, Given Private Hearing—Koussevitzky Leads Sonata by Dukelsky in First Hearing

PARIS, June 25.—The chief attraction of the Diaghileff Ballet season was the world-première of Stravinsky's "Oedipus Rex." The audience was surprised to find, instead of dancers, a choir and soloists in evening dress on the platform. The new work of Stravinsky is not a ballet, but an "opéra-oratorio" with a Latin text.

Any first hearing of a Stravinsky work is quite an exciting event in Parisian musical life, and gives rise to no end of discussions. It must be said that Stravinsky's latest piano works, such as the Sonata, the Concerto and the Serenade, which mark quite a new line in the development of his musical production, do not satisfy many of his admirers. These see in the "Bachism" of the Russian composer a veiling of a lack of inspiration, or a diminution of his creative power. But, on the other hand, if Stravinsky's part as a reformer of modern music is already a thing of the past, he still influences the young generation of French composers, and every new work of his is considered by them a new masterpiece of a genius.

Appears as Conservative

"Oedipus Rex" puzzled and disappointed the first group of Stravinsky's admirers, and raised enthusiasm in the second. This "opéra-oratorio" consists of narrations and arias of the soloists (recitative of Oedipus, arias of Creon, Jocaste and Tirésias), interrupted by the men's choir. From the point of view of form, it is a synthesis of a Greek tragedy, of an Italian opera and of a Handel oratorio. From the point of view of harmony it is a return to tonality. In its melody, it has a tendency to simplicity and classicism.

This work marks another evolution of Stravinsky's productiveness. After the atonal piano works, such as the Sonata, the Concerto and the Serenade, "Oedipus Rex" is without doubt a step back to tradition. Stravinsky is no longer a revolutionist, but a conservative! "Back to classical form and tonality" could be

called the new tendency of Stravinsky. But he is no more a prophet, because this tendency exists already among the contemporary composers and may be considered a mark of the present musical evolution.

The first hearing had a great success and the composer was enthusiastically recalled and cheered by the audience. The oratorio was performed by a Russian chorus and soloists.

Ballet of "Bolshevism"

The interest of the third Diaghileff program centered in the sensational Prokofieff ballet, "Pas d'Acier" ("The Steel Step"), on Bolshevik life, with a libretto by Prokofieff and Jakouloff. The ballet, staged by Massine, attempts to give a synthesis of life in present-day Russia. But it is not easy to realize this synthesis and to understand the libretto.

The first act shows us a crowd of Bolshevik peasants, soldiers, policemen, seamen and workmen moving unceasingly on the stage, on the wooden staircase and on the wooden platform which are part of the scenery. They move in all directions, run up the staircase and down, pursue one another, run away, come back and so on. . . . The besetting rhythm of the music does not allow them to rest or to stop. The only synthesis that we can draw from the first act is that life in present-day Russia is an uninterrupted and aimless movement.

The second act is more comprehensible. The same wooden scenery represents a factory where moving groups of workers are used to symbolize the different motions of machinery. This conception affords the ballet-master the opportunity of inventing original combinations of movements and poses. But the dance, properly speaking, does not exist in this act, and the dancers are used simply as moving bodies, being part of the "machinery." These movements soon become very monotonous, but they have character and a certain force of expression.

The music tries to convey an idea of

the machine-rhythm of a factory. Many brutal orchestral effects are used by the composer. Even sledge-hammers beating on the wooden platform are part of the scoring. The strong and besetting rhythm dominates all the other elements of music, and it is difficult to perceive a development of a musical idea. The scoring is made with Prokofieff's usual mastery, but it does not belong to his best creations.

The "Pas d'Acier" was expected to produce quite a scandal, due to its Bolshevik libretto, but it was calmly accepted by the audience. The impression was not so strong as was anticipated. The ballet artists fulfilled their difficult task with great skill and devotion.

A Happy Collaboration

Ten eminent French composers wrote together for Mme. Dubost, whose musical salon is well known in Paris, a ballet entitled "L'Eventail de Jeanne." The première was given at the house of Mme. Dubost on June 16. The music is written for an orchestra of twelve instruments and includes a "Fanfare" by Maurice Ravel, a Finale by Florent Schmitt and eight dances, a Marche by Ferroud, a Valse by Jacques Ibert, a "Canarie" by Roland-Manuel, a Bourrée by Maurice Delannoy, a Sarabande by Albert Roussel, a Polka by Darius Milhaud, a Pastourelle by Francis Poulenc and an "Adieu-ballet" by Georges Auric.

Those dances are short pieces of a ballet character. The greatest success was the Fanfare of Ravel, who gave this time music full of charm and personality. Many of the dances had to be repeated, but on the whole they did not offer a great interest from the musical point of view. The "Finale" of Florent Schmitt was the only piece which had an important musical development and construction.

The dances were arranged by Alice Bourgat and performed by her girl pupils. The little ballerinas showed much technic and skill, and rendered with grace and charm the different dances. It was a very pleasant spectacle.

Boston Leader's List

The third Koussevitzky symphonic concert included the "Symphonie classique" of Prokofieff, "Tziganes" by Philip Lazar, "Impressions de Music Hall" by Pierné and the Sixth Symphony of Tchaikovsky. "Tziganes" was the sole novelty of the afternoon. It is a scherzo, based on popular Rumanian themes. The piece has character, but does not allow us to perceive the personality of the composer. The "Symphonie classique," a charming "pasticcio" of Prokofieff, heard in America last winter, scored a great success. The music of Pierné's suite, taken from the ballet of the same title and transcribed for violin and orchestra, with Samuel Dushkin as soloist, was previously described by the critic in one of his Paris letters. Tchaikovsky's symphony gave the opportunity to Mr. Koussevitzky to display his conductorial capacities. We have seldom heard here such a good interpretation of this work.

The fourth and last concert given by this conductor included the second hearing of the Suite in F by Roussel, the first hearing of a Sonata for piano obligato and orchestra by the young Russian composer, Vladimir Dukelsky, who played the piano part; "Le Sacre de Printemps" by Stravinsky and "Psalm 47" by Florent Schmitt. Roussel's Suite scored the same great success as when performed at the first Koussevitzky concert.

Dukelsky's Sonata is a strange composition in four parts, which has nothing in common with what is called a sonata. The composer is under a strong influence of different Russian masters, especially of Tchaikovsky, Moussorgsky and Prokofieff; and his sonata is a mixture of different styles and tastes. The instrumentation has more faults than

merits; the piano part was not heard at all, in spite of the efforts of the composer. The work was coldly received by the audience. "Le Sacre de Printemps" was conducted in masterly style by Koussevitzky, who also gave a powerful interpretation of Schmitt's Psalm. The last splendid work lost much of its power and character because the organ part was performed on a harmonium, the Champs-Élysées Theater not being in possession of a great organ. For this reason Florent Schmitt's work made a greater impression at the Salle Gaveau in the Straram concerts. Koussevitzky was called back many times at the end of the last concert. He enjoys a great popularity in Paris.

Shavitch Conducts

Vladimir Shavitch, a conductor from the United States, led the Conservatoire orchestra at a gala benefit concert, at the Salle Gaveau, to raise funds for a new Beethoven monument in Paris. His rendering of the Ninth Symphony was splendid—far better than those already heard this season here. This young conductor promises to be heard of increasingly in the future.

Carlos Salzedo once more captivated the audience with his virtuosity and artistry in two very interesting concerts which he gave with the assistance of Mmes. Croiza, Ninon Vallin, Denise Molié and Messrs. Blanquart, Ruysen and Maréchal. He must also be complimented for his masterly transcriptions of Debussy's "Children's Corner" and of Ravel's Sonatine for flute, cello and harp. About the latter Ravel is said to have remarked that he, after hearing it, can not any more endure the original piano version! Both transcriptions will be published by Durand in the near future.

Among recitals we must mention a successful concert at the Opéra of Mischa Elman; a sonata-evening by Cortot and Thibaud, and another by Cortot and Casals, at the same house. Cortot and Thibaud performed the B Minor Sonata of Bach, the G Major of Mozart, the A Minor of Schumann and the "Kreutzer" of Beethoven. Cortot and Casals gave Beethoven's Seven Variations on a Mozart Theme and his three Sonatas: Op. 69, Op. 102, No. 1, and Op. 102, No. 2. It is superfluous to say that the hall was crowded and that the famous artists scored a triumphant success.

Claudio Arrau, Chilean pianist, who won the first prize at the international contest at Geneva, gave a recital. He possesses a very good technic and a good control over his capacities, but his rendering is not always interesting. He played a Liszt sonata in a primitive and rather colorless manner. His best field is modern music.

Vladimir Horowitz is another pianist whose success is due to his technical efficiency. We have seldom observed such ease in gammes and octaves and such splendid accords as Horowitz has. But his playing, though very brilliant and effective, is far from being deep and imposing, and is rather superficial. Therefore, such works as Liszt's "Campanella" or Paraphrases are among his best productions.

American Artists Heard

A young American pianist, John Kirkpatrick, a student of the Fontainebleau Conservatory, gave his first recital in Paris, with Madeleine Greslé, the well-known French singer, assisting. This talented musician promises to be a very good pianist in the near future. Marguerite Morgan, American pianist, gave her second recital this year. This time the program suited her talent better, and she successfully performed works of Bach, Scarlatti, Haydn, Handel and Chopin. "FELLAB."

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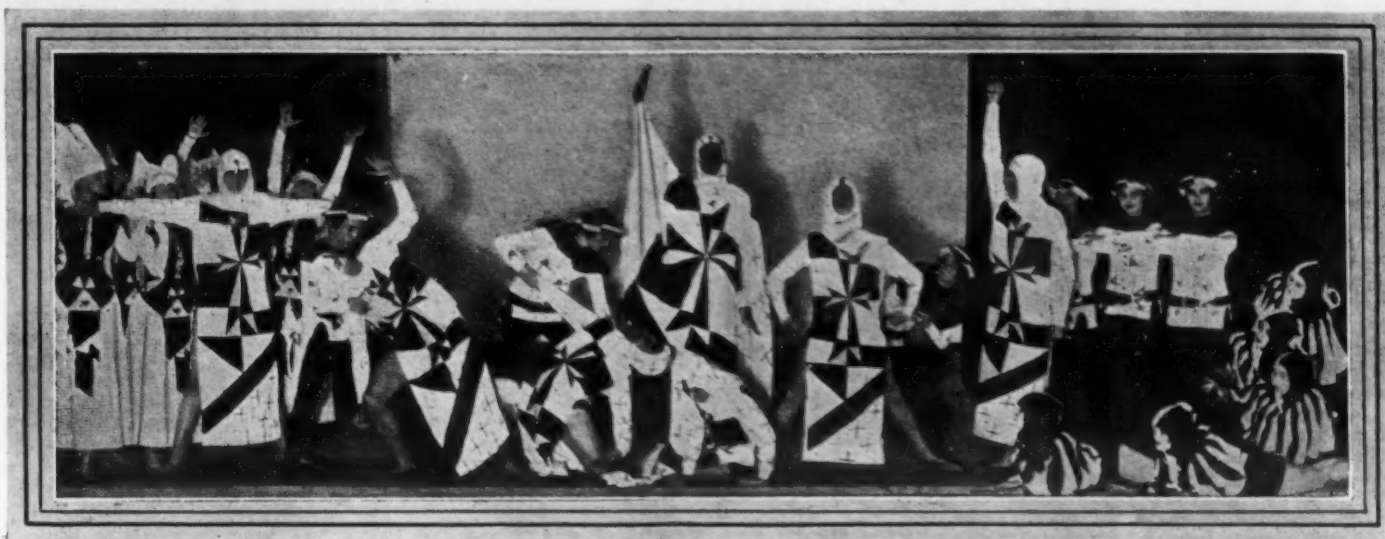
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Bad Mergentheim Marks Spot Where Beethoven Lived



Scene from the Stage Production of Beethoven's "Ritterballett," Given at Bad Mergentheim in the Recent Commemorative Celebration Devoted to This Composer

BAD MERGENTHEIM, June 24.—Beethoven once visited this little watering place, and that fact was reason enough for a festival devoted to his works, given here from June 11 to 13. In addition, there was the dedication of a new Kursaal and the opening of the Albert Spring.

A commemorative tablet was placed

on the house in which the composer stayed. This was accompanied by suitable ceremonies. In the evening the first performance in a stage version of Beethoven's "Ritterballett" was given.

The work was composed by Beethoven in his nineteenth year. Though it is not one of his more important compositions, it has seen revival on his centenary. This, however, was believed to be the only stage version ever presented. The

scenario and dances were arranged by Rudolf von Laban, who is noted in Germany as the director of a school of rhythmic interpretation.

The costumes employed were interesting in their adaptation of geometrical designs. Stage groupings and movement were also contrived in an interesting rhythmic pattern. As a whole, the production proved a pleasing and lively entertainment.

Monument to Colonne Is Unveiled in Paris

PARIS, June 27.—The unveiling of a memorial to Edouard Colonne, conductor and founder of the orchestra and concert series bearing his name, took place at the Trocadéro on June 10. The attractive tablet is placed on the left wall of the Palace. It is the work of Paul Landowski, collaborating with Marcel Auburtin. It represents in bas-relief a group of musicians, including four singers, under the baton of the conductor. A bust of Colonne surmounts the group. Addresses were made by Edouard Herriot, Minister of Public Instruction; Gabriel Pierné, Vincent d'Indy and M. Lindenlaub. Music was played under the direction of Pierné, by the Colonne Orchestra. Among the soloists was Georges Enesco.

Mozart Fête Held at Schloss Elmau

MUNICH, June 25.—A week-long Mozart Festival was a recent event at Schloss Elmau, an old residential seat situated high in the mountains. Eight evening concerts and two matinées were given by a small chamber orchestra, with such notables as Elly Ney, pianist, and her husband, Willem van Hoogstraten, conductor, as participants.

The ideal setting for the programs was a large salon with the musicians on a balcony, and the mountain scenery visible through long windows. This formed a potent attribute in the success of the festival.

Among the more important works performed under the direction of Hanns Röhr, Munich conductor, and Mr. Van Hoogstraten, were the "Kleine Nachtmusik," the Sinfonie Concertante and the youthful Symphony in B Flat Major. Mme. Ney played with much mastery in the Sonata in D Major for two pianos, with Rudolf Peters as co-artist. Several violin concertos and sonatas were played by Hedwig Fassbaender, a young artist of much skill. Also heard were the Clarinet Quintet in A Major and the so-called "Dissonance" Quartet. The piano Rondo in A Minor and the Sonata in C Major were other fêted works.

The festival was an unalloyed delight for those who were fortunate enough to attend the sessions, held far from the customary disturbing factors of crowded concert-rooms and city turmoil.

Boy Violinist Wins Conservatoire Prize

PARIS, June 25.—Miguel Candéla, a twelve-year-old violinist, who is described as a remarkable prodigy, won first prize in the recent competitions for that instrument at the Conservatoire. He is the son of a director of a higher school for violinists. The boy's sister, Gilberte, also won the Conservatoire premier prix at an early age, in 1924. He has been heard publicly in concerts given at the Salle Gaveau, the Trocadéro and the Sorbonne.

PRAGUE.—The Prague première of Ernst Krenek's opera, "Jonny spielt auf," recently had a good reception, under Alexander Zemlinsky's leadership.

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Lower Rhineland Festival Brings New and Classic Works to Hearing at Aix

Braunfels' Grand Mass Is Feature of Ninety-Sixth Gathering of Musicians in Southwestern Province—Instrumental Novelties by Liszt, Jarnach and Beck Provide Interest

AIX-LA-CHAPELLE, June 20.—For the ninety-sixth time the lower Rhineland has held its historic annual music festival, the sessions this year being brought by invitation to this city. The program, covering several days, had a larger number of novelties than on some former occasions.

Considerable interest was felt in the new Grand Mass of Walter Braunfels, which had been previously given this year in Cologne and Berlin. This work, which had much attention from critics at its première, is a highly problematic attempt to graft a modern concert idiom on the old form. The religious spirit, which is the chief justification for such

a work, seems often to have escaped in the midst of competing musical forces and frenzied declamation. It is, in brief, a huge, an exceedingly complex and sometimes noisy score.

The Civic Singing Society had had many rehearsals under its leader, Peter Raabe, and finally under the composer. Braunfels, conducting, drew from the orchestra a tonal mass that often imposed severe difficulties on the competing mixed chorus, the boys' and girls' vocal groups, the four soloists and organ. The soloists were Amalie Merz-Tunner, soprano; Hilde Ellger, contralto; Ventur Singer, tenor, and Heinrich Rehkemper, bass. Of these, Mme. Merz-Tunner and Mr. Rehkemper in particular gave satisfying voice to their taxing solos.

Jarnach Sinfonia

A novelty of interest heard in the festival was a Sinfonia Brevis by Philipp Jarnach, a young Spanish modernist who has been resident for some years in Germany. This work, in one movement, abounds in poignant expression and complicated tonal coloring. It is a cryptic, but intensely personal, instrumental poem, cast in the most modern idiom. Its performance, under Raabe, was of considerable effect.

The new works included also an Intermezzo and Rondo for piano and orchestra by Leopold Beck. The work is not revolutionary, but vigorously and not unpleasingly follows a style which has some affinity with Brahms and Strauss. Eduard Erdmann, a remarkable pianist, played the solo part skillfully.

A Liszt Revival

The same artist gave an illuminating performance of a rarely-heard work from the romantic repertoire—Liszt's posthumous Third Piano Concerto, which bears the subtitle of "Malediction." The form of the Concerto is rather improvisational, but it is brilliantly contrived for pianistic display, and the accompaniment for strings is particularly pleasing.

The choral forces performed a new "Sacred Song" by Josef V. Wöss, scored for eight-voiced double choir, orchestra and organ. This work had an unusually favorable reception. It is somewhat in

the Reger tradition, but its composer shows a mature knowledge of his craft.

The highest points of the festival were the performances of Bruckner's Seventh Symphony and Beethoven's "Eroica," conducted by Raabe. In addition there were pleasing vocal performances—Mme. Merz-Tunner's skillful singing of Bach's solo cantata, "Jauchzet Gott in allen Landen," the "Elfen Song" from Hugo Wolf's "Midsummer Night's Dream," sung beautifully by a women's chorus, and the same composer's "Feuerreiter," given with force by the chorus and orchestra.

Furtwängler Hailed at Heidelberg Event

HEIDELBERG, June 21.—This old University city has just returned to the normal way of things after a brilliant Beethoven Festival, which was conducted by William Furtwängler with the Berlin Philharmonic. The final concert in the Stadthalle was marked by ringing ovations, the tossing of flowers to the artists and the presentation of a laurel wreath from the city to the conductor. Furtwängler was also honored with an honorary degree of Doctor of Philosophy by the University.

The concerts included some of the major works of Beethoven. The first evening was given up to the First and Sixth symphonies, and the Third "Leonore" Overture. On the second program stood the "Coriolanus," the Great Fugue for Strings, and the E Major Piano Concerto, played beautifully by Edwin Fischer. The somewhat lengthy list was concluded with the Seventh Symphony.

The final concert, bringing an electrifying illustration of the conductor's skill, was composed of richly contrasted readings of the "Egmont" Overture, the Fourth and Fifth symphonies. The performance of the last work will remain in the memories of listeners as one of the unforgettable artistic joys of the series.

LONDON.—The organist of the new Cathedral at Leicester, England, is to be Dr. Gordon Slater, who is thirty-one years of age, and has been organist and choirmaster of Boston Parish Church since 1919.

Stravinsky Leads Ballets Before London Audience

LONDON, June 28.—A brilliant occasion was the appearance of Igor Stravinsky as guest conductor of three of his ballets with the Diaghileff forces in the Princes Theater on June 27. The audience included the King of Spain. Stravinsky, who had never conducted any of his stage works in London before, made a very good impression as an interpretative musician. The highest point of the evening was his meticulous and brilliant reading of the "Petrouchka" score. Other works were "The Firebird" and the "Pulcinella" Suite after Pergolesi. Massine's choreography for the last work was particularly admired.

Violinists Receive Special Attention in New Budget

By SYDNEY DALTON



VIOLINISTS who crave a hot-weather pastime may find it in examining the budget of music for their instrument reviewed herewith. Among these pieces are some that will certainly justify the time spent on them; they range from concertos to numbers of a much lighter nature. Piano teachers, vocalists and choral conductors are also supplied with material of interest. Selections for this week have been made from a wide variety of recent publications.

Gustav Strube's Concerto in B Minor, for violin and orchestra, published also with piano accompaniment, arranged by the composer (Carl Fischer) proves that he has modernist leanings and a tendency to employ chords that are not to be found in the average text book. Mr. Strube's modernism is not particularly complicated, however, and the work is readily understandable.

The principal themes are well defined and skillfully developed, and the formal structure is built along conventional lines. There are times when one wishes that Mr. Strube were more definitely melodic—even in this day it is no sin to write something that bears a distant relationship to a tune—and he seems to know how to write one when he wishes to. But there are passages that seem to have been written, mainly, to

link together a series of totally unrelated chords which, at least, sound unusual, if not mellifluous. In this, however, Mr. Strube is merely following the fashion of the day. And with it all he writes some really excellent music, skillfully wrought and, at times, highly original and fascinating. For example, the second movement, *Molto Adagio*, is rhythmically ingenious and interestingly carried out. Throughout all three movements Mr. Strube shows great resourcefulness in thematic development, exhibiting his ideas from many unexpected angles.

Choruses That Bryceson Treharne's "Maiden-Rose" is the kind of number that the average male chorus delights to sing. It is melodious and appeals readily to the average listener; but, at the same time, it is good music, well written. "A Song of Fellowship," by Harvey B. Gaul, was recently referred to in these columns, when it arrived in solo form. The choral version is equally effective, possibly more so, and is sure to be popular with men's clubs. Then, from the same press, (Oliver Ditson Co.) there is a humorous number, "Strictly Germ Proof," by Charles Edward Prior, Jr., which is tuneful. Of a more serious nature is Tchaikovsky's "The Nightingale," arranged by Arthur H. Ryder; a delightful number in folk-song style. The same arranger has done D. S. Bortniansky's "Divine Praise," revised by Kurt Schindler, a sacred number that is highly effective. Ross Hilton has arranged Charles Wakefield Cadman's "Awake! Awake!" a morning song that is full of life. "Water-Million Time," by T. Frederick H. Candlyn, is interesting and diverting in N. Clifford Page's arrangement.

F. Leslie Calver's "The Lumberman" (Arthur P. Schmidt Co.) is a number in serious vein, introducing a tenor solo. "Coronach" and "The Inn O' the Sword," by Iorwerth W. Prosser (Clayton F. Summy Co.) are spirited pieces, requir-

ing broad and sustained singing at times. Both are well worth the work required to learn them. Robert S. Flagler has made a setting of Kipling's "Gunga Din" that has merit. There is a baritone or bass solo. Put out by the same publisher (Harold Flammer) and bidding for a successful run, is B. Cecil Gates' "Negro Love Song." It is short and unaccompanied, strikingly tuneful and easily singable.

Clarence Cameron White has done much for the cause of Negro music, and the stamp of authority is always upon his writing in the Negro idiom.



Clarence Cameron White

Here are two well contrasted pieces, equally interesting, but from different angles. The "Camp Song" is a free and skillful transcription of a fine melody, made into a violin number that is outstandingly good. The "Levee Dance," on the other hand, is syncopation of the jazziest kind, but done by one who has a background of musicianship that makes of it something more than mere rhythmic excitement.

Three Songs of Oscar J. Fox is doing the West by yeoman service in the cause of cowboy music.

Few composers have absorbed the spirit of the West so completely, and he is giving us something quite different from the general run of

compositions. Three new songs from his pen are entitled "The Texas Cowboy's Last Song," an old cowboy chanty collected by Roger Allen Cook; and "Whoopie ti yi yo, git Along Little Dogies" and "Come all ye Jolly Cowboys," (Carl Fischer). The melodies are exactly of the kind that one would associate with the West, even if he did not know the country intimately. They possess a breeziness and a naïveté which is exemplified in the cow-puncher. They are tunes, rather than melodies—there is probably a little more dignity about a melody than about a tune, but the latter is apt to linger in the memory; and these western songs, once heard, are sure to recur to mind.

Three pieces for second and third grade piano pupils, composed by Hans Harthan and entitled "Folk Dance," "Hungarian Dance," in G Minor, and Menuetto, in A (Oliver Ditson Co.) are deserving of teachers' attention. Mr. Harthan writes in a classic vein, with careful attention to conventional form and a conservative harmonic scheme. The three pieces are melodious and thoroughly pianistic, meeting all requirements of good teaching material. The "Hungarian Dance" is an arrangement of a number long popular, and pupils will be glad of an opportunity to add it to their repertoire.

A Lindbergh March by Ralph H. Woods put over a scoop by composing a march, entitled "The Spirit of St. Louis," and dedicating it to Capt. (now Col.) Charles A. Lindbergh. This march (Carl Fischer) comes in a piano version, but is also published for orchestra and band. There is nothing of special moment to say about it. It is not as outstanding as the occasion which it celebrates, but it is a spirited piece of music, with the swing and virility which should belong to a good march.

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Chicago, July 9

AMERICAN CONSERVATORY

The summer session commenced on June 27, with the largest registration in the history of the institution. Of special interest are the master classes of Josef Lhevinne, pianist, and Oscar Saenger. Both include an unusual number of students, from many parts of the United States.

Mr. Saenger's opera classes meet twice a week in Kimball Hall for the study of standard operas. Members have been assigned to their rôles, and a public performance will be given at the close of the summer session. Many of the students are professional singers.

The following Saenger scholarships have been awarded: Opera class: soprano, Eula Morgan; contralto, Harriet Hebert; tenor, Dwight Edrus Cook; baritone, Oscar Bennett; bass, James Bartch. Voice scholarship, divided: Carmen Milleren; Agnes E. Swenson. Répertoire class: Ruth Remick, Edward Boatner, Louise Warfield.

Louise Robyn's class in children's elementary piano instruction is an interesting division. Other classes are those in musical history and aesthetics by Henry Purmort Eames; interpretation, by Karleton Hackett and E. Warren K. Howe, technique and interpretation by Henriot Lévy and Silvio Scionti.

The Van Dusen Organ Club will hold its regular meeting and program in the Conservatory Recital Hall, Tuesday evening, July 12.

Louise K. Willhour, of the dramatic art department, was enthusiastically received when she appeared in recital in Arlington Heights on the evening of June 30. Marie Zandt of the vocal faculty gave the second recital in the summer series of concerts at the Chicago State Hospital, last Friday afternoon.

BUSH CONSERVATORY

A delightful recital of organ music was given in Quigley Memorial Chapel, Wednesday afternoon, by Jessie A. Willy. She was assisted by Edith Trewartha Pierson, soprano, pupil of Erma Rounds. Bossi's "Colloquy with the Swallows" (from "Scenes in the Life of

St. Francis") was played, in addition to numbers by Franck, Bonnet, Bach, Debussy and Yon.

Rowland Leach appeared on Thursday evening in a recital of his own compositions at the Conservatory. Assisting were Charlotte Van Wickle, soprano; John Blackmore, pianist, and Ellen Munson, accompanist.

REUTER STUDIOS

Rudolph Reuter, American pianist, is holding a six-weeks' course of master classes in Chicago. These began on June 13. Another course of similar length, will begin in Los Angeles on July 25.

The season of 1926-27 was the most active in Mr. Reuter's career. He crossed the country from New York to Los Angeles, giving concerts in Pennsylvania, Virginia, New York, West Virginia, Indiana, Illinois, Iowa, Texas, California, and Idaho, fulfilling nearly fifty engagements. The most important of Mr. Reuter's appearances were as soloist with orchestras in Detroit, Los Angeles (three times), San Francisco (twice), and in Chicago. He gave his fifth New York recital, appeared in joint recitals with Jacques Gordon, violinist, played as assisting artist with the Gordon Quartet, and gave several lecture-recitals.

GUNN SCHOOL

Registrations for the summer classes have been particularly large. Percy Rector Stephens began his auditory classes on Tuesday, July 5, having spent a prefatory week of extensive individual work with each student. These classes will meet eight times during the remainder of the first half of the summer term. Scholarships in Mr. Stephens' classes were won by Eula Morgan, Christina Dickson, John Allen Stevenson and Kempton Searle.

Marcian Thalberg is holding a large piano class. His scholarships were won by Esther Linder and Vernon Sheffield.

The summer recital series will be opened by Jeannette Vreeland on the afternoon of July 15. The next program will be played by Marcian Thalberg on July 19. Glenn Dillard Gunn gave a Beethoven recital at the University of Notre Dame on July 4, at the beginning of the summer term of the University School of Music. Scholarships with Mr. Gunn for the summer were won by Marjorie Moyer of Cleveland and Virginia Newlin, of Evansville, Ind.

SHERWOOD SCHOOL

The Sherwood Music School announces the establishment of branch connections in Paris, arrangements having been effected by which three notable music schools there become affiliated with the Sherwood School.

The conservatories thus affiliated are: Ecole de Piano de Paris, branch director, Pierre Lucas; Paris Masterschool of Violin, branch director, Albert Jarosy; Voice Masterschool of Paris, branch director, Marie El-Tour. The board and faculty of the Ecole de Piano de Paris include Maurice Ravel, Gabriel Pierné, Paul Dukas, Alfredo Casella, Manuel de Falla, Louis Aubert, Arthur Rubinstein, and Arthur Honegger. Tamara Lubimova of the American Woman's Club in Paris, will serve as general musical adviser to students making use of the Paris branch connections of the Sherwood School.

Haydn Society Sails from Montreal

CHICAGO, July 9.—Advices from Montreal tell of the departure for Europe recently from that port of the Haydn Choral Society, with Haydn Owens, conductor. The Society will make a concert tour of England and Wales, and will also sing in Paris. Fifty members of the Choral Society are making the trip, which lasts six weeks. Barre Hill, baritone, is with the chorus as soloist.

Milan Lusk Appears in Wayne

WAYNE, NEB., July 9.—Milan Lusk, violinist, recently appeared on the summer concert series given by the State Teachers' College. The auditorium was filled with an audience which gave Mr. Lusk much applause.

Ravinia Opera Brightened with "Fra Diavolo"

[Continued from page 1]

tain scene, after having sung less successfully in the inn scene.

Florence Macbeth sang *Micaela's* aria impeccably. Mario Basiola, as *Escamillo*, was not faultless as to pitch. One of the delights of the performance was Gladys Swarthout's singing of the rôle of *Mercedes*.

"Martha" was repeated on Monday with the same cast as before: Florence Macbeth, Ina Bourskaya, Mario Chamlee, Virgilio Lazzari and Vittorio Trevisan. Louis Hasselmans conducted.

Tuesday night's "Andrea Chenier" was given with the cast which sang in this work on the opening night, the principal rôles being taken by Elisabeth Rethberg, Giovanni Martinelli and Giuseppe Danise. Gennaro Papi conducted.

Double Bill Given

Wednesday night brought the double bill of "Pagliacci" and "Navarraise." Mme. Roselle, the *Nedda*, and her fellow artists in "Pagliacci" were all excellent in a performance notable for spontaneity. Mme. Roselle's voice was warm and resonant, and her sense of the dramatic values logical. Mr. Martinelli was at his best in the rôle of *Canio*; his impassioned acting and singing were electrifying. Mr. Danise handled the part of *Tonio* with restraint and fine musical judgment. He never anticipated a climax, but deftly brought out all the meaning of the character. José Mojica and Désiré Deffrère were admirable as *Beppe* and *Silvio*, respectively. Mr. Papi conducted from memory.

"Navarraise" was given a better performance than the score deserves. The opera retains its popularity at Ravinia more because of the vivid portrayal of Mme. Bourskaya as *Anita* than for any merit in the music itself. Mario Chamlee as *Araquil* and Léon Rother as *General Garrido* were able foils to Mme. Bourskaya's vital impersonation of the Spanish girl. Louis Hasselmans conducted.

"La Bohème" was repeated on Thursday night, with three new principals—

Elisabeth Rethberg as *Mimi*, Margery Maxwell as *Musetta*, and Mr. Johnson as *Rodolfo*. Mme. Rethberg brought to her part velvety tones. Miss Maxwell gave a sprightly performance of *Musetta*, and sang well. Mr. Johnson, who was in splendid voice, gave a new touch to the rôle of *Rodolfo* by his original costume. The others in the cast were, as in the previous performance, wholly adequate. Messrs. Basiola, Lazzari and Deffrère were fully in the picture, and Mr. Papi gave an excellent reading of the score.

"Romeo and Juliet" was sung again on Friday evening with Mr. Johnson and Lucrezia Bori in the title rôles, and with the same completing cast as before. Mr. Hasselmans conducted.

Comedy Well Chosen

Ravinia turned from grand to comedy opera on Saturday, and with happy results. The bill was Auber's mirthful "Fra Diavolo." The cast had Mr. Chamlee as *Fra Diavolo*. With him were Miss Macbeth, Mme. Bourskaya, Mr. Mojica, Vittorio Trevisan, Virgilio Lazzari and Giordano Paltrinieri. The conductor was Mr. Papi. Miss Macbeth's singing as *Zerlina* was perfect, the score's flowery ornamentation being easily accomplished by her. Mr. Chamlee was in fine voice and he was clever as a comedian. Mr. Mojica acquitted himself well as *Lorenzo*. Mme. Bourskaya as *Lady Pamela* showed that she can be as successful in comedy as in tragedy; and Mr. Trevisan as *Lord Roeburg* added new touches to his rôle. High honors were also carried by Mr. Lazzari, cast as *Giacomo*. In the last-act duet with Mr. Paltrinieri, his falsetto trill was exceedingly neat.

On Sunday afternoon an orchestral program was given by the Chicago Symphony, conducted by Eric De Lamarter. Jacques Gordon was violin soloist.

The Chicago Symphony gave a children's program on Thursday afternoon. The playground band of the children of the Oak Park playgrounds also appeared, conducted by Harry Dowse.

FARNSWORTH WRIGHT.

BACH NUMBERS FEATURED AT LECTURE BY GRAINGER

Chicago Musical College Summer Series Brings Appearances of Faculty Members and Students

CHICAGO, July 9.—Central Theater was filled to overflowing on Tuesday afternoon for a lecture program given by Percy Grainger in connection with the Chicago Musical College series of summer master school recitals. Mr. Grainger was assisted by a soprano, a string quartet, five violinists, three viola players, three cellists, ten pianists and an organist.

The lecture was devoted largely to Bach, Mr. Grainger showing how violins can be substituted for violas, and the piano for orchestral instruments—so long as the proper balance is preserved. Bach numbers played and explained were two movements from the "Brandenburg" Concerto, No. 3, for ten strings and piano; an excerpt from the Overture, No. 3, for four strings and organ; Fugue in C, from "The Well-Tempered Clavichord," arranged for two reed organs; the Fugue in A Minor, from Book 1 of "The Well-Tempered Clavichord," arranged for four pianists at two pianos. In addition, three of Mr. Grainger's own compositions were played, as well as numbers by Fauré, Balakireff and Stravinsky.

Arch Bailey, baritone, and Pearl Walker Yoder, soprano, were heard in recital in Central Theater on the same series Thursday afternoon. Mrs. Yoder, a pupil of Herbert Witherspoon, showed herself the possessor of a dramatic voice of beauty and expressiveness. She sang a Mozart concert aria, songs by Schubert, Brahms and Liszt, and a contemporary American group. Mr. Bailey, who is a member of the College faculty, dis-

closed a well-schooled voice in "Vision Fugitive" from Massenet's "Hérodiade" and in modern English songs.

Advanced students of the College appeared in concert on the morning of July 9 in Central Theater, assisted by the Chicago Musical College Symphony, conducted by Mr. Grainger. Soloists were Charlotte Goodlett of Nashville, Ark.; A. E. Putnam, Rome, Ga.; Miamo Yerger, Jackson, Miss.; Joseph Knutzer, New York; Lillian Rogers, Port Gibson, Miss.; Janet Wats, Cleveland, and Elmer Tidmarsh, Albany, N. Y. The orchestra played Fauré's "Pavane" and Grainger's setting of "Lord Peter's Stable-boy."

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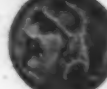
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SOPRANO

PIASTRO TAKES UP SYMPHONY'S BATON

San Francisco Violinist Leads Orchestra in Russian Program

By Marjory M. Fisher

SAN FRANCISCO, July 9.—San Francisco is ever loyal to its own. When Mishel Piaastro, at the concert given by the San Francisco Symphony on June 28, laid down his bow in favor of a bâton he was accorded an ovation which must have been as heart-warming as any he has received as a solo virtuoso. And the ovation was merited on grounds other than loyalty, for Mr. Piaastro, with the hearty co-operation of his fellow players, presented an all-Russian program in a thoroughly commendable manner.

The list brought the Overture to Glinka's "Russian and Ludmilla," the Symphony No. 1 by Kalinnikoff, Tchaikovsky's "Marche Slave," and Variations on a Russian Theme by Arceiboucheff, Wihtol, Liadoff, Rimsky-Korsakoff, Sokoloff and Glazounoff.

Mr. Piaastro's readings were convincing and unquestionably authoritative. He directed with a vigorous but well-tempered beat. The audience remained at the end of the concert to applaud the conductor and the orchestra for a considerable time.

Bruno Walter, making his first appearance here, will conduct the orchestra on July 5.

Oratorio and Symphonic Music Given at Conneaut

[Continued from page 1]

zian" Dances from "Prince Igor" and numbers by Kreisler, Mendelssohn, Liszt-Herbert, Johann Strauss and MacDowell. Miss Burke sang songs by Hadley, Sadere and Woodman, with Gladys Schade as accompanist.

The second concert, on Sunday afternoon, brought an excellent program by the New York Symphony, again under Mr. Stoessel, and with Rollin Pease, bass, as soloist. The orchestral list contained a relatively unfamiliar number in Grieg's Processional from "Sigurd Jorsalfar." The main works of the afternoon were Dvorak's "New World" Symphony, which had a very sympathetic performance, the Liszt's Second "Hungarian" Rhapsody, brilliantly played, the overtures to "Rienzi" and "Martha." Also listed were numbers by Kreisler and Gounod. Mr. Pease gave a resonant delivery of "The Trumpet Shall Sound" from "Messiah," giving as encore "Drink to Me Only with Thine Eyes."

Notable among the festival performances was the performance of "Messiah" by the Festival Chorus of the Middle East, composed of 1000 singers, led by Lee Hess Barnes, on Sunday evening. The solo quartet was composed of Grace Kerns, soprano; Nevada Van der Veer, contralto; Arthur Kraft, tenor, and Mr. Pease, bass. The accompaniments were played by the New York Symphony. The choral performance was one which reflected much credit on Mr. Barnes for his training and leadership of the singers. The forces were composed of choral units from some twenty-five cities assembled by Mr. Barnes, with Dr. William H. Crawford as president. Their singing was beautiful tonally, and inspiring in its volume, with fine gradations and shading effects. The soloists individually distinguished themselves.

The eleven programs scheduled for the remainder of the week were to bring some most interesting hearings. In addition to miscellaneous orchestral programs, with soloists including Miss Kerns, Miss Burke, Mme. Van der Veer and Margaret Hamilton, pianist, integral hearings were to be given of Lehmann's song cycle, "The Golden Threshold," by the Festival Quartet, Cole-ridge-Taylor's "Hiawatha's Wedding Feast," and Rossini's "Stabat Mater," with Mr. Branes conducting. A children's concert was a feature announced for Thursday afternoon. An American list was to be given on the same evening, with works by James, Chadwick, Nevin, Whithorne, White, Guion Skilton, Schelling Sowerby, Stoessel and Herbert featured.

"Elijah" will be the closing event of the week by the chorus and orchestra together with the quartet Saturday evening, July 16.

COAST SYNAGOGUE SOCIETY OFFERS COMPOSITION PRIZE

Five Hundred Dollars Will Be Given by San Francisco Body for Choral Setting of "Adon Olam"

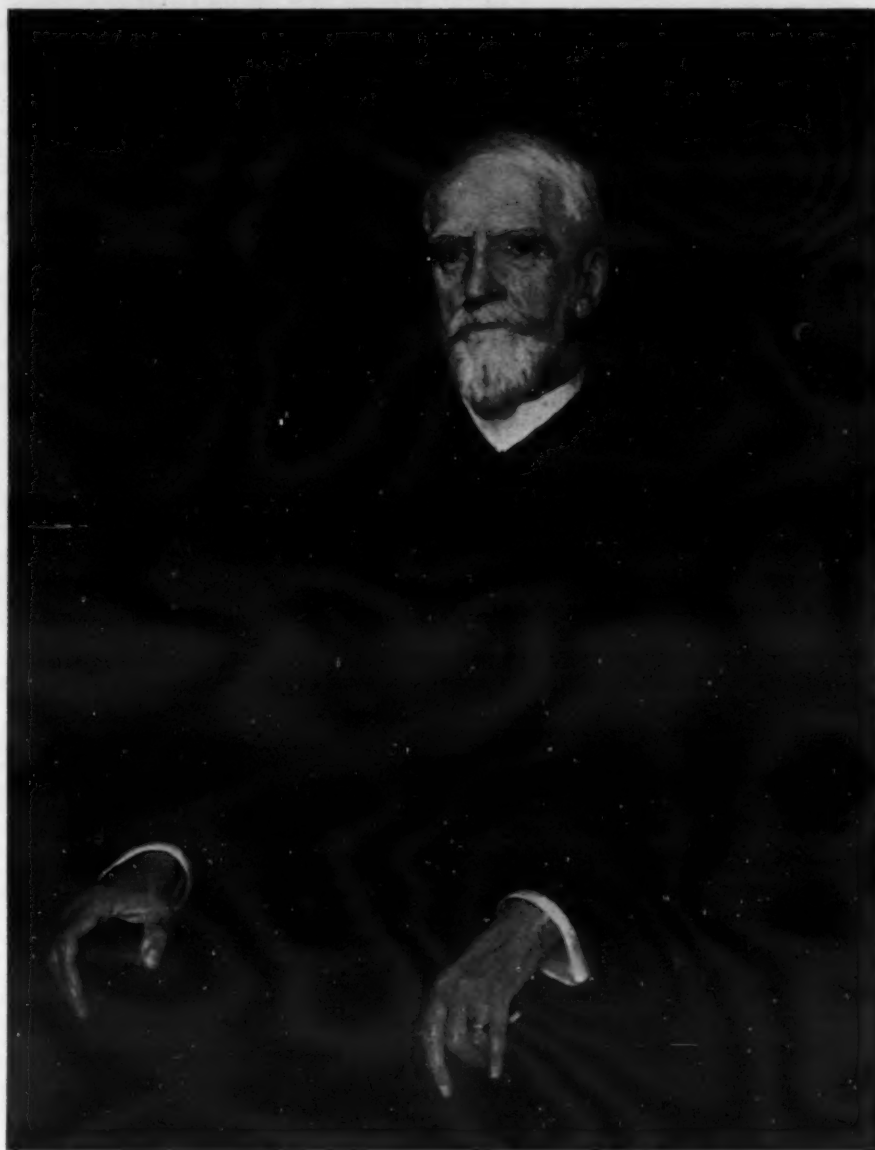
SAN FRANCISCO, July 9.—An international competition for a sacred composition, with \$500 as the prize, is announced by the Society for the Advancement of Synagogue Music. The rules are:

- (1) The composition must be written to the Hebrew text of "Adon Olam" (The Lord of All), a liturgical poem contained in the Jewish Prayer Book.
- (2) The music must be unperformed and unpublished.
- (3) The composition must be written for cantor (baritone) and mixed choir, with accompaniment for organ or combined instruments, or a cappella. If a cappella, or with accompaniment of instruments, an *ad libitum* organ arrangement should accompany the manuscript.
- (4) A separate soprano, alto, tenor, and bass part should accompany the score.
- (5) Scores must be written in ink.
- (6) Time limit for the rendition of the entire composition should not exceed seven minutes.
- (7) Each manuscript must bear on its title page a *nom de plume* or motto. A sealed envelope containing the real name of the composer, and bearing on the outside the same *nom de plume* or motto, must accompany the manuscript.
- (8) The judges will be subsequently announced. If no work of sufficient merit is submitted, the contest may be postponed.
- (9) The winning manuscript shall become the property of the Society for the Advancement of Synagogue Music. Congregations designated by the Society will have the right of first performance. The composer will have the privilege of copyright and of collecting royalties from sources other than those mentioned above.
- (10) Manuscripts must be submitted not later than Dec. 1, 1927, to Cantor Reuben R. Rinder, Temple Emanu-El, Arguello Boulevard and Lake Street, San Francisco.

London Will Hold Church Music Festival

LONDON, June 29.—A free church choir contest and musical festival will be held at the Crystal Palace on July 9, in which some 250 choirs will take part. Greater London providing upward of 100 of them. An orchestra and choirs numbering about 4000 will join forces in a festival concert.

Composer as Subject of Artist's Brush



THE most recent portrait of Alexandre Georges, reproduced above, attracted much interest at the Durand Ruel Gallery in Paris when it appeared in an exhibition of the work of Catherine Wentworth, who was complimented upon her success in delineating the poetic, artistic side of her subject's personality.

Among Mr. Georges' symphonic poems, "Leila," "La Naissance de Venus" and "Le Paradis Perdu" are notable. His "Chansons de Miarka" for voice and orchestra are based upon poems of Richepin. The composer has likewise to his credit several operas, the best known of which are "Poèmes d'Amour," "Charlotte Corday" and "Le Printemps."

Song Leaders Will Hold Conference in Cedar Falls

CEDAR FALLS, IOWA, July 9.—A conference for song leaders to be held from Aug. 2 to 7 will be directed by Homer Rodeheaver, with the assistance of Walter Jenkins of Memphis, and Vivian Tripp of Chicago. They are members of the faculty of the Summer School of Sacred Music at Winona Lake. The conference will give practical training to choir directors, leaders of singing in Sunday schools, organists, pianists and other musicians. The Waverly Men's Chorus will appear during the week.

B. C.

Gorse Pupils Give MacDowell Benefit Recital in Poughkeepsie

POUGHKEEPSIE, N. Y., July 9.—A MacDowell recital was given here by pupils of Louise Virginia Gorse, assisted by Lillian Frances Huber, violinist, for the benefit of the MacDowell endowment fund. Pupils who were listed on the program presented in the Y. W. C. A. on Monday evening, June 27, were Leurena Light, Loretta Wurtzel, Frances Virginia Gruber, Laura Stibbs, Marion Swezey, Mrs. Miles Cross, Anna Bedford, Grace Clara Beith, and Mrs. Perry J. Jackson.

MERIDEN, CONN.—Irving E. Bonney, violinist and leader of the Poli Symphony, is spending the summer at Fishers Island, N. Y. W. E. C.

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Boy Four Years Old Wins Chicago Scholarship

CHICAGO, July 9.—Arnold Bloom, four years old, is the winner of the first Marion Roberts Scholarship in the American Conservatory, sponsored by Robert Pollak and Vorhees Fisher. He will continue to study the piano with his present teacher, Louise Robyn.

Choral Programs Are Given in Utah

SALT LAKE CITY, July 9.—Carl Busch was announced to conduct the combined summer school and University Club male choruses of sixty in a program consisting entirely of his compositions at Brigham Young University College, Provo. The Swanee Singers, a chorus of forty-five male voices, under the bâton of Edward P. Kimball, appeared in a recent twilight recital at the McCune School of Music and Art. V. B. H.

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Memorial Organ Given to New England Conservatory

BOSTON, July 9.—The \$400,000 addition to the New England Conservatory, now under way, will contain a spacious organ room, dedicated to the memory of Samuel Carr, for a number of years president of the Conservatory's board of trustees. The chief object in this room will be a three-manual organ which Mr. Carr installed in his house, and which has been presented to the Conservatory by Mrs. Carr. This organ will serve both as an addition to the school's teaching equipment, and as an instrument for intimate recitals. The Conservatory also receives Mr. Carr's music library, consisting of many vocal and orchestral scores, together with much organ music. The library will be installed in the Carr room. Mr. Carr was for many years organist of the Old South Church and chairman of its music committee. He composed extensively for the organ. He was trustee of the Boston Public Library.

W. J. PARKER.

CHICAGO MUSICAL COLLEGE LISTS SCHOLARSHIP AWARDS

President and Faculty Members Announced to Give Private and Class Lessons in Many Branches

CHICAGO, July 9.—Free fellowship winners at the summer master school of the Chicago Musical College are announced as follows.

First fellowship, comprising two private lessons weekly and all classes, with Percy Grainger: Mabel Babington, Laramie, Wyo.; Marshall Sumner, Melbourne, Australia; Ralph Dobbs, Elmhurst, Ill.; Ruth Orcutt, Gillespie, Ill. Second fellowship with Mr. Grainger, comprising one private lesson weekly and all classes: Winifred Reichmuth, Minneapolis; Eva Naiditsch, Winnipeg; Mrs. Maimo Yerger, Jackson, Miss.; Elmer Tidmarsh, Albany, N. Y. Third fellowship with Mr. Grainger, comprising all class work: Eloise Lowe, Chicago; Mary Eaves, Greenville, Ky.; Dorothy Jones, Springfield, Ill.; Ruth Whitfield, St. Louis; Pearl Silverman, Chicago; Storm Bull, Chicago; Marie Crisafulli, Chicago.

Fourth fellowship with Mr. Grainger, comprising four repertoire-interpretation-piano-ensemble classes weekly: Dorothy Johnson, Honolulu; Eleanor Hutchins, Spokane; Siouhee Arpee, Athens, Ohio; Marjorie Moyer, East Cleveland, Ohio; Reginald Bedford, New Orleans; Lucille Dyer, Moorehead, Minn. Fifth fellowship with Mr. Grainger, comprising one "How to Study" class weekly: V. Vanderburgh, Evanston, Ill.; Tomi Miyaki, Lihue, Kauai, T. H.; John G. Leiser, Orangeville, Ill.; Blythe Cramlet, Newberg, Ore.; Hazel Stevens, Teague, Tex.; F. B. Graham, Lincoln, Neb.; Rose Danmore, Reynoldsville, Pa.; Helen Raymond, Oak Park, Ill.; Philip Fehrenbach, Titusville, Pa.

Free fellowship with Alexander Raab, comprising two private lessons weekly: Lillian Rogers, Los Angeles. Free fellowship with Mr. Raab, comprising one private lesson weekly: Margaret D. Osborne, Colorado Springs; Willie Go! smith, Chicago. Free fellowship with Mr. Raab, comprising repertoire-interpretation-teachers' classes: Patti Johnson, Tulsa, Okla.; Frances E. Brown, Mobile, Ala.; Virginia L. Blvens, Ardmore, Okla. Free fellowship with Mr. Raab, comprising the "Technic and How to Study" classes: Latha Ewing, Hooker, Okla.; Finley G. Williams, Oklahoma City, Okla.

Free fellowship with Moissaye Boguslawski, comprising one private lesson weekly: Lucille Blake, Salt Lake City; Charlotte Goodlett, Nashville, Ark.; Martha Elizabeth Chenaunt, Albany, Ala.; Dorothy Johnson, Honolulu; Dorothy McGee Stubbs, Waxahachie, Tex.; Dorothy Ellen Ford, Chicago; Jessie Garringer, Medford, Okla.; Rose D. Ostler, St. Johns, Ariz.

Free fellowship with Leopold Auer, comprising one lesson weekly: Inez Lauritano, New York; Oscar Shumsky, Philadelphia.

Free fellowship with Leon Sametini, comprising one private lesson weekly: Edna Ellen, Chicago; Guila Bustabo, Chicago; Alvin Pelofsky, Kansas City, Mo.; Max Cahn, Nashville, Tenn.

Free fellowship with Charles M. Courboin, comprising one private lesson weekly: Frederick L. Marriott, Yonkers, N. Y.; Elmer A. Tidmarsh, Albany, N. Y.; Ellen Waite, Schenectady, N. Y.

Free fellowship with Charles H. Demorest, comprising one lesson weekly: Fleda B. Graham, Lincoln, Neb.; Mildred K. Moore, Grimsby, Ont.

Free fellowship with Henry Francis Parks, comprising two lessons weekly: Dorothy H. Spiers, Chicago.

Free fellowship with Herbert Witherspoon, comprising one private lesson weekly: I. K. Dunlop, Ithaca, N. Y.; George Graham, Erie, Pa. Free fellowship with Mr. Witherspoon, comprising repertoire-interpretation classes: Mrs. Rector Johnston, Pocahontas, Ark.; Helen Stout, Brinkley, Ark.; Alvina Palmquist, Kenova, S. D.

Free fellowship with Florence Hinkle, comprising two private lessons weekly: Adeline Clark, Mansfield, Ore. Free fellowship with Miss Hinkle, comprising one private lesson weekly: Blair Stewart, Salem, Ore.; Lorena Anderson, Chicago.

Free fellowship with Richard Hageman, comprising two private lessons weekly: Tula Miller, Dallas, Tex. Free fellowship with Mr. Hageman, comprising one private lesson

Boston Activities

July 9.

Aid Conservatory Fund

Luise Bube, pianist of Brockton and winner of the Mason & Hamlin grand piano at the spring competition for seniors at the New England Conservatory, and Frances La Forge Nichols, soprano, were featured at a recent musicale given by Isabelle M. Reardon in the Central Junior High School Hall, Quincy, Mass., in aid of the Conservatory's building fund. The large audience was responsive. Miss Bube gave fine readings of Converse's "Dances," Brahms' "Intermezzo" and a Liszt "Hungarian" Rhapsody. Miss Nichols' praiseworthy contributions were a group of Old English ballads in costume, and excerpts from grand and light operas.

At the conclusion of this program, the following piano pupils of Miss Reardon gave excellent demonstration of their year's tuition: Nancy Follett, Herbert Bors, Julian Banks, Patricia de Varennes, Alice Hastings, Betty Wood, Dorothy MacKenna, Margaret Thompson, Lorraine MacPherson, Natalie Batchelder, Mary Simmons, Ioa Wells and Betty Shane.

Gertrude Brailey was the accompanist. The ushers were Louise Gallagher, Velma Batchelder, Audrey Thomas and Elinore Murray.

Allied Arts Ends Season

The Allied Arts Center, of which Maud Cuney-Hare is director, closed its first season on June 30 with a demonstration of Dalcroze eurhythmics given by six members of the advanced class under the direction of their teacher, Jacqueline Mellor.

From June 13 to 18, following the exhibit of etchings loaned by W. Lee Hankey, an exhibit of work done in the children's art class was held. The little theater section, which is an important part of the Center's activities, presented a one-act play, "Polly Wakes Up," written by Alvina Hazzard, dramatic coach. The following members of the dramatic practice group were in the cast: Ruth Quarles, Ruth Wooten, Frances Bowling, Vera Ramos, Ralph Coleman, Armand Boutté, Marie Brown, and Aubrey Pankey. The Arts Center Ensemble, Beatrice Brock, Abram McClenney, Andrew Newton, H. Edwards and Alvin Fortune, played numbers by Schubert, Montague Ring and other composers.

Pianist Takes Holiday

Raymond Havens, pianist, and Mrs. Havens have closed their house in Brookline for the summer, and have taken a house in the Catskills. There they will remain until their return to town late in September.

W. J. PARKER.

weekly: Jeannette B. Xanten, Springfield, Ill. Free fellowship with Mr. Hageman, comprising coaching-repertoire classes: Mrs. Theodore Abeles, Little Rock, Ark.; Louise Schulz, Milwaukee; Clifford Pierson Lyons, Mount Morris, Ill.

Doris Doe and Arthur Kraft Sing at Atlantic City Pier

ATLANTIC CITY, N. J., July 9.—Doris Doe and Arthur Kraft were the artists engaged for the Steel Pier concert in Atlantic City on Sunday afternoon, July 3. With the exception of one or two numbers, the program was entirely made up of American and English songs. Outstanding among the numbers listed for Miss Doe were "Joy" by Scott, "The Song My Heart Is Singing" and the contralto aria, "Voce di Donna" from "La Gioconda." Mr. Kraft was heard to advantage in tenor songs, Hook's "Mary of Allendale," Rachmaninoff's "The Silent Night," and Beethoven's "Ade-laide."

Musicales Given at Lake Hopatcong

LAKE HOPATCONG, N. J., July 9.—Musicales given here have included the second series by Estelle Trowbridge, Ruby Hastings, Mabel Richardson, and Mrs. Herbert Burton; an impromptu recital at the home of Mr. and Mrs. Charles Buchanan; and the initial concert of the Cottage Colony Club.

Mr. and Mrs. Richmond Sail for Europe

BOSTON, July 9.—Aaron Richmond, impresario, sailed from New York with Mrs. Richmond on July 1, on the Pennland. After a two weeks' sojourn in England, they will visit Brussels, Antwerp, Germany, Switzerland and France. Mr. and Mrs. Richmond will return on the Ruymdam, from Bologne, on Aug. 30.

W. J. P.



Ruth Posselt

BOSTON, July 9.—Two recitals in New York, and a like number in Symphony Hall, this city, stand to the credit of Ruth Posselt, a violinist of fifteen years. Her family is musical. Mr. Posselt played in the Boston Grand Opera Orchestra; her sisters are also able instrumentalists. Miss Posselt's talent was manifested in early childhood, and under the guidance of her mother and of her teacher, Emanuel Ondricek, she is making notable progress.

HENRY LEVINE.

WISCONSIN SCHOOL BANDS TO COMPETE

State Fair Offers Prizes as Feature of Children's Day Events

By C. O. Skinrood

MILWAUKEE, July 9.—Evidence of the cumulative interest in band contests held in Wisconsin within the past few weeks was noted when the Wisconsin State Fair management decided to go one step further and hold its first State-wide band competition on Aug. 29 in Milwaukee, as a special feature of children's day.

To provide something of especial interest to the 50,000 children and adults who will attend the State Fair on that day, it was decided to give a purse of \$500 to the best children's school bands in the State, with particular reference to the many high school bands which have been organized in Wisconsin in recent years.

There will be two separate contests, one for Class A bands, those which have been operating for more than two years, and one for Class B, for contestants of less than two years' experience. In each of these contests four prizes will be awarded—the amounts being \$100, \$75, \$50 and \$25.

Each band will give a short concert of four or five numbers. Consideration in the final marking will be given to a serenading program and to a band parade. From 9:30 in the morning until noon, serenading will take part in various parts of the grounds. The regular contests will occupy most of the afternoon.

The final event to provide a climax for the day's festivities, will be the mass bands playing patriotic numbers and "On Wisconsin," the State's leading song.

Fred C. Borchardt, Jr., business manager of the State Fair, says great emphasis will be laid on musical features in the entire Fair program, which will last a week.

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People and Events in New York's Week

ARTISTS' ENGAGEMENTS

Catherine A. Bamman Announces Musicians Booked for 1927-28

Artists engaged for the 1927-28 season under the management of Catherine A. Bamman, are Lucy Gates, soprano; Dicie Howell, soprano; Katherine Palmer, soprano; Princess Tsianina, Cherokee mezzo-soprano; Os-ke-non-ton, Mohawk baritone; Alexandre Tcherep-nine, Russian composer-pianist; Olga Steeb, pianist, and Lotta Van Buren, player of old keyboard instruments.

Ensembles to be heard under Miss Bamman's management are the Griffes Trio; Miss Gates, Miss Steeb and Xavier Cugat, violinist; Tsianina and Os-ke-non-ton; and Miss Van Buren and Miss Howell, in music of the Tudor period in costume, accompanied on ancient instruments.

A motion picture called "What Do You Know About the Piano?" depicting the history of the piano, made by Miss Van Buren, will be presented by Miss Bamman. Gerald Hanchett, who stages "home talent" productions is also under her management. Miss Bamman has just completed the building for her summer office in Plainfield, N. J., where she is pursuing general routine of her office until Sept. 15. Mondays and Thursdays of each week she spends in New York.

Spanish Music Predominates in Roxy Theater Program

Rimsky-Korsakoff's "Capriccio Espagnol" is the overture on S. L. Rothafel's musical program at the Roxy Theater this week. A special arrangement of Bizet's "L'Arlésienne" Suite is played on the three-console organ. The chorus is heard in the cigaret music from "Carmen." There is also some Russian folk-music, sung by the Russian Cathedral Choir.

Marvine Green Gives Recital

Edwin Hughes presented Marvine Green in the second of his summer class recitals on July 6. The program em-

braced Bach's Prelude and Fugue in D (Book II, "Well-Tempered Clavichord"); an arrangement by Mr. Hughes of the same composer's "Siciliano" from the Second Sonata for flute and harpsichord; Mendelssohn's Variations, Op. 82; Beethoven's Sonata, Op. 2, No. 3, and numbers by Chopin, Rachmaninoff and Strauss-Schutt. Miss Green's playing of Bach was musicianly, clean-cut and free from display. She was less successful in the variations of Mendelssohn in which exception might be taken to the strict tempo maintained in the theme

and slow movement. The high mark of Miss Green's playing was attained in the Beethoven Sonata. In this she disclosed a variety of nuance, poise, and power of introspection, supported by ample digital dexterity, which made her performance highly enjoyable. The concert closed with a brilliant performance of Saint-Saëns' "Africa" Fantasy for piano and orchestra, in which Mr. Hughes played the second part on another piano. Three encores to the printed list attested the pleasure of the listeners. F. D.

OPERA COMPANY TO TOUR

New York Organization Outlines Bookings for Next Season

The New York Grand Opera Company, which recently presented "Samson and Delilah" in Brooklyn's Ebbets Field, is planning an extensive tour of twenty-six weeks. Beginning in October, the company will make appearances in important cities in the East and South. During the tourist season, the members will spend a month in Florida with special engagements in Jacksonville, Daytona, Palm Beach, Miami, St. Petersburg, Tampa, and Gainesville State University. A feature of this tour is to be the opportunity given to singers, through auditions, to join the organization.

Negro Pupils Heard in Commencement Program

Commencement exercises of the Martin-Smith School of Music, a Negro conservatory, were held in St. Philips P. E. Church recently. Students participating were Margaret Hunter, Samuel Gaines, Emerson Warden, Daniel Lake, Orlando Barrow, William Henry, Walter Trent, Iva Neugen, Beatrice Johnson, Natalie McCall, Margaret Murray, Jerome Rufus, Iva Ford, Edward Johnson and Edward Allen. The Young People's Orchestra, led by Gertrude Martin, played the first movement from Haydn's "Military" Symphony. The Senior Orchestra, directed by David I. Martin, was heard in numbers by Beethoven, Spohr, Grieg and Saint-Saëns, assisted by Winston Collymore, violinist, and Loretta Anthony, pianist. A chorus, under Sonoma C. Talley, sang spirituals. Graduates were Loretta Anthony and Beatrice Johnson. C. G. A.

Os-ke-non-ton Will Open His Season in Minneapolis

Os-ke-non-ton, who comes back to America in the autumn, will open his concert season in Minneapolis. Heidelberg has recently invited this American Indian baritone to appear in that German university town this month. On July 6 he was engaged to sing at Wigmore Hall in London, and shortly before to sing in Cambridge. In London he has appeared at several social functions, singing before over 1000 guests at Lady Ludlow's garden party, and before a similar gathering at the home of Sir Thomas Beecham.

Myra Mortimer's Engagements Will Begin in New York

Returning to this country from Europe in October, Myra Mortimer will open her season with a contralto recital in Carnegie Hall on Nov. 7. Other engagements include appearances at Sheboygan, Wis., on Nov. 14; Chicago, where she will give a recital, on Nov. 17; with the Detroit Symphony, Nov. 20; at Michigan State College, Nov. 29; with the San Francisco Symphony, Dec. 8; the Los Angeles Symphony, Jan. 19 and 20; the Cincinnati Symphony, Feb. 5, and a Boston recital on Feb. 13.

Kortschak and Simonds Begin Summer Series

Hugo Kortschak, violinist, a member of the summer faculty of the Playhouse-in-the-Hills Associates, which Katherine Frazier directs, with Bruce Simonds, pianist, made his first appearance in the summer series at Cummington, Mass., on Saturday, July 2. A program of sonatas for violin and piano by d'Indy and Beethoven was presented.

News from the City's Studios

James Thomas Mair, baritone, recently gave a recital in the White Plains Studio of his teacher, Caroline Beeson Fry. The program included songs by Caldara, Carissimi, Brahms, Tchaikovsky, Schumann and Grieg. He also sang a group of English and German songs. Leonice Hunnewell was the accompanist.

Mr. Mair was judged the winner of the Westchester Choral Society contest for baritones held recently in Mount Vernon. Henry Ebeling, from the Caroline Beeson Fry studios, was winner in the tenor contest.

Luis Alberto Sanchez, pupil of Mme. Fry, was the tenor soloist on June 10 in the Goldman Band performance on the Central Park Mall of Grainger's "Colonial Song."

Lois Maier, wife of Guy Maier, pianist, has been engaged as member of the faculty of the University School of Music at Ann Arbor. Mrs. Maier, graduate of Vassar, formerly taught at the David Mannes School in New York and has appeared in many recitals as soloist and in two-piano recitals with Mr. Maier.

A feature of the summer term of the Girvin Institute of Musical Arts is the

new repertoire class for advanced violin pupils of Mr. Girvin. It meets every Wednesday from ten to twelve in the morning.

Among the activities of Sergei Kli-bansky pupils:

Vivian Hart sang last week at the Palace Theater, New York.

Lottie Howell sang as *Barbara Friet-chie* in the Shubert production of "My Maryland" on July 11 at the Shubert Theater in Atlantic City.

Florence Carlton has been engaged as vocal instructor at the Bessy Tift College in Forsythe, Ga.

Fanny Block appeared recently in concerts in Mackinac Island, Mich.

Cyril Pitt began his engagement as soloist at the First Methodist Church in Asbury Park on July 3.

Mrs. E. S. Loughlin is soloist at the First Congregational Church of Webster Groves.

Gladys Haverty, who received the gold medal for mezzo-sopranos in the recent interborough contests during New York Music Week, is a student of the Fenner Hill Studio.

Duo-Pianists and Contralto To Tour Middle West in Fall

Ralph Zirkle and Jessie Peters, assisted by Carolina Lazzari, will begin their fall tour in October. This ensemble of duo-pianists and a contralto will be heard in Virginia, West Virginia and throughout the Middle West. Miss Peters, pupil of Schnabel, will take leave from the other two artists in the early part of the season for her own concert tour beginning in Columbus, Ohio, to rejoin them for engagements in November and December. Mr. Zirkle, who sailed for Europe last week on the Lapland, will spend the summer in Fontainebleau. He is scheduled for a London recital and later for an appearance in Florence. While Mr. Zirkle is in London he plans to negotiate for an English tour for the ensemble. In the fall, Mr. Zirkle and Miss Peters will record for Ampico the Mozart Concerto for two pianos.

Maier to Include Popular Songs on Young People's Program

Next season's programs for young people, to be given by Guy Maier, will include a number of well known songs arranged for piano. Among them are several Schubert songs recently arranged by Godowsky, Max Reger's "Madonna's Lullaby" arranged by Mr. Maier, and a set of Mozart variations on the old German tune, "Tomorrow Santa Claus Will Come."

Fisk Graduate Gives Pupils' Recital

Pupils of Andrades Lindsay, a graduate of the conservatory at Fisk University, gave their annual recital at her Brooklyn studio recently. They were assisted by Winifred Stanley, soprano, and William Martin, tenor. Appearing were Edna Ballard, Berenice Edwards, Vernetta Ballard, Louise Wight, Catherine Wilson, Annalamuh Pepper, Marjorie Franklin, Harold Fowlkes, Dorothy Cabbell, Lillian Balfour, Vivian Townsley, Winifred Mason, Elizabeth Balfour, Jeannie Treadwell and Beatrice Walker. C. G. A.

Salzedo Writes Concerto for Harp and Brass Instruments

Following success here and abroad with his new Concerto for harp and seven wind instruments (played for the first time by the International Composers' Guild, last April), Carlos Salzedo is now writing a work for harp and brass instruments. Other compositions now in preparation are "The Harpist's Daily Dozen" and a series of preludes for beginners on the harp. Mr. Salzedo, recently returned from several European appearances including his two annual Paris concerts, is spending the summer in Seal Harbor, Me., devoting part of his time to master classes.

Frieda Hempel Sings at Berlin Fourth of July Celebration

Frieda Hempel, who reached Berlin on July 3, according to an announcement made in New York, was requested to sing at a celebration on July 4 at which Ambassador Schurmann was guest of honor. Miss Hempel, who is an American citizen of German birth, sang the American National Anthem and some German numbers. From Berlin, Miss Hempel went to Carlsbad where she will remain the rest of the month. In August she will go to St. Moritz.

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In the Artists' Route=Book

Marie Sundelius, soprano of the Metropolitan Opera Company, has been engaged to sing at the Steel Pier, Atlantic City, on Aug. 28.

Frances Nash, Harold Bauer, and Ossip Gabrilowitsch will appear next season in Memphis, Tenn., before the Beethoven Club.

Robert Goldsand, Viennese pianist, will appear in joint recital with Mary Craig, soprano, in Paterson, N. J., on Feb. 7, under the auspices of the Paterson State Normal School.

Ralph Errolle is scheduled for a tenor recital in Lowell, Mass., on Nov. 7, before the Middlesex Women's Club. George Enesco, Rumanian violinist, will appear there on Feb. 27.

Harold Bauer, pianist, and Jacques Thibaud, violinist, will give joint recitals next year on Jan. 6 in Louisville, Ky.; Jan. 8, in Chicago; Jan. 12, Muncie, Ind.; and Jan. 13, Parkersburg, W. Va.

Ossip Gabrilowitsch, Louis Graveure and the English Singers have been engaged through the Metropolitan Musical Bureau for appearances before the Atlanta Music Club.

Yolanda Mero, who is spending her vacation on her farm in Tuxedo, N. Y., will fulfill an engagement at Cornell University with a piano recital on July 29.

Henry Clancy has been engaged to sing the tenor rôle in the Boston Handel and Haydn Society's performance of "Elijah" on Feb. 26 under the baton of the Society's new conductor, Thompson Stone.

Following her engagement in Birmingham, Ala., under the auspices of the Birmingham Music Study Club on March 6 next, Julia Claussen will proceed to Baltimore to appear in a mezzo-soprano recital on March 9 under the direction of the Peabody Conservatory.

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Richard Crooks' engagements for next January will include an appearance in Omaha, as tenor soloist with the Omaha Symphony under Sandor Harmati. The concert is to be sponsored by the women's division of the Omaha Chamber of Commerce.

Florence Easton has been engaged to appear at the Eastman Theater, in Rochester, N. Y., on Feb. 2 next. Upon her return from Europe in October, prior to resuming her activities as a soprano member of the Metropolitan Opera Company, Miss Easton will be heard in recital in Richmond, Va.

During the week of July 17, Fred Patton will appear three times as Wolf-ram in "Tannhäuser" with the Cincinnati Opera. The following week he will be cast as Telramund in "Lohengrin." Mr. Patton will then go to Seattle to appear as Amongo in four "Aida" performances.

William Murdoch, Australian pianist, who is spending the summer on the Bavarian Lakes, will tour Germany, Austria, Hungary, Czechoslovakia, and Italy, in the early fall. He is due in England on Nov. 20, where he will remain until he sails for New York in February.

Alfredo San Malo, violinist, will close his first American season on Aug. 4, with a concert at Stillington Hall, Gloucester, Mass. He sails for Europe on the De Grasse the next day. During the latter part of October he will return to the United States to open his second American season with a recital in Carnegie Hall, New York, on Oct. 31.

"Igor" Cast Announced for Coney Island Benefit Performance

Principals in the benefit performance of "Prince Igor" to be given at the Coney Island Stadium on Saturday evening, July 16, will be Alexis Kosloff, premier danseur of the Metropolitan Opera Company, Rita De Laporte, Victoria Youngman, Emma D. Miller, Alice and Ivan, Elene Moskova, Katya Minnassian, Valentia Kaschouba, Victoria Pasocello, and Irene Suffran. The orchestral program will be given by members of the New York Symphony under Erno Rapee. Listed for this part of the concert are the "Tannhäuser" Overture, Johann Strauss' "Artist's Life," "Till Eulenspiegel," "The Ride of the Valkyries," Goldmark's "Sakuntala" Overture, the fourth movement of Tchaikovsky's Fourth Symphony, Rimsky-Korsakoff's "Capriccio Espagnol," and the "Rakoczy" March of Berlioz. In case of rain the program will be postponed until the following evening.

Johnson and Gordon Appear in London

J. Rosamond Johnson and Taylor Gordon made their English debut in London on June 20. Their second recital was scheduled for June 27. Immediately after the success of the first concert, they were engaged for a broadcasting concert. W. Somerset Maugham, novelist and playwright, introduced them personally at a reception given a few days before the debut.

Out-of-Town Managers Visit New York

Among the out-of-town managers who recently visited New York were Walter Fritschy of Kansas City, motoring to Canada, and Lena Rivers Smith of Charlotte, N. C., who sailed on the Pennland for a summer in Europe. Other metropolitan visitors were Grace Denton, of Toledo, J. Herman Thuman of Cincinnati, and Chauncey Hand of Scranton.

Gray-Lhevinne Closes Spring Tour

Estelle Gray-Lhevinne closed her spring tour with a return engagement at Uniontown, Pa., before an audience estimated at 1200. During June, Mme. Gray-Lhevinne made appearances in Pittsburgh, Dayton, Columbus, and Clarksburg. On July 7, she left for her

California home, where she will remain until the opening of her fall tour in Ohio the first week in October. Mme. Gray-Lhevinne is already booked for over 200 recitals for next season.

Goldman Band Enters Second Half of Summer Series

Marking its sixth week, the Goldman Band, under the baton of Edwin Franko Goldman, entered the second half of its summer concert series on Monday evening, July 11 in the Central Park Mall. The program was devoted to German music. Opening with the "Marche Militaire" by Schubert, the program listed works of Beethoven, Bach, Wagner, Strauss and Mendelssohn. Lotta Madden was soprano soloist in an aria of Gluck. In celebration of Bastille Day, Thursday evening's program was to be given over to French music. Represented on the program were Canne, Thomas, Saint-Saëns, Debussy, Massenet, Gounod, Bizet and Offenbach. Other programs announced included the Wednesday evening one devoted to famous marches.

Canadian Bookings Scheduled for Dudley Buck Singers

The Dudley Buck Singers will make Canadian appearances next season. I. E. Suckling of Toronto is the representative. Fall engagements will take the Dudley Buck Singers to West Virginia, Pennsylvania, Maryland, New Jersey, and on a tour throughout New England. Their first New York engagement next season is scheduled for the new Gallo Theater on Sunday afternoon, Oct. 16.

Eleanor Whittley to Make Another New York Appearance

Eleanor Whittley, who made her New York debut last spring in Aeolian Hall, will appear in Steinway Hall early in the fall. This soprano also recently made a New York appearance at the Art Center with Theodore Mattman, cellist, as assisting artist. Other recent engagements have been in Highland, N. Y., Fordham and Brooklyn.

Keener and Gustafson Booked in Oxford

Suzanne Keener and William Gustafson will be heard in the summer series of concerts to be given at Miami University, Oxford, Ohio, in July. Miss Keener will give a recital for the Convention of Northern Ohio Music Clubs at Lakeside, Lake Erie, prior to going to Oxford. She will have as her assisting artist, Solon Alberti, pianist and composer, who will be heard in solo groups.

PASSED AWAY

Franz Rath, Jr.

DENVER, July 9.—Following brief illness, Franz Rath, Jr., one of the talented musicians in the West, died on Sunday, July 3. Descended from a family of musicians, Mr. Rath was best known in Denver as an organist. While still a boy he toured the United States as a pianist, later going to Salt Lake City to study organ under John McClellan. Returning to Denver, he entered his chosen field as a professional musician. He is survived by his widow and a son; by a brother who for the last four years has been a member of the Denver Orpheum Theater Orchestra; and by his mother, a San Diego resident.

RANDOLPH FUNERAL HELD IN BALTIMORE

Peabody Director Founded Choir to Perpetuate Bach's Music

By Franz C. Bornschein

BALTIMORE, July 9.—Funeral services for the late Harold Randolph, director of the Peabody Conservatory, who died suddenly at his summer home at North-east Harbor, Me., on July 6, from an attack of angina pectoris, were held in Baltimore at the Chapel in Greenmount Cemetery.

Mr. Randolph, who was born in Richmond, Va., sixty-five years ago, came to this city with his parents in his boyhood. His father was a music critic of recognized ability. Mr. Randolph obtained all his musical education in the institution which, at the time of his death, he had headed for twenty-nine years. Four years ago the Peabody Alumni Association and the student body arranged a silver jubilee in his honor.

Mr. Randolph was instrumental in forming the Florestan Club, which functioned successfully for a number of years in the art life of Baltimore. He formed and conducted the Bach Choir, an organization of sterling character devoted to the production of music by Bach.

He had also achieved marked success as a concert pianist, his last appearance being as soloist at the Beethoven centenary concert, given by the Beethoven Association in the Town Hall, New York, March 26. He had appeared with important symphonic orchestras throughout the country, including those of Boston, New York, Philadelphia, Chicago and Rochester. He had been prominent as a church organist, and was often chosen as lecturer before important musical bodies.

Exerted Wide Influence

Mr. Randolph's influence upon the musical development of Baltimore has long been recognized. The guidance of the large student body at the Peabody Conservatory, the cultural expansion of the art-endeavor radiating through the community, the high ideals toward the extension of native effort in music study were among the outstanding features of his useful career. Through his taste for the genuine in music, both creative and executive, the standards of teaching and performance have been greatly advanced. This insight and thoroughness of vision marks his life among the pioneer efforts in American musical progress.

Mr. Randolph is survived by his widow, daughter of the late Gen. James A. Gary, postmaster-general in McKinley's Cabinet, and a sister, Mrs. Thomas H. Symington.

Esther Dale Publishes Program Booklet

Esther Dale, soprano, has published a booklet of eight programs which she will use on her concert programs next year. The booklet is illustrated by a new picture of Miss Dale by Joe Margulies.

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QUEBEC ANNOUNCES COMPETITION RULES

Canadian Folk-Song Festival
Contest Closes in
December

QUEBEC, July 9.—Competition for the \$3000 composition prizes in connection with the Canadian Folk-song Festival next year closes on Dec. 15, 1927.

The amount will be divided as follows: \$1000 for a suite or tone poem based on French-Canadian folk-melodies, for small orchestra; \$1000 divided into \$750 and \$250 for a cantata introducing French-Canadian *chansons populaires*; \$750 to be divided in this way, \$500 for music and \$250 for libretto; the \$250 to be thus divided: \$150 for music and \$100 for libretto; \$500 for a suite based on French-Canadian folk-melodies, for string quartet; \$250 for a group of arrangements of four *chansons populaires* for male voices; \$250 for a group of arrangements of four *chansons populaires* for mixed voices. The last two are confined to Canadian composers; the others are open to international competition.

Must Be Anonymous

Each manuscript, bearing plainly marked on its title page a motto which does not indicate the name or identity of the composer, must be mailed in registered letter or package, on the outside of which is written "Canadian Folk-song Competition." A sealed envelope containing the name of the composer and bearing on the outside the motto that is placed on the title page should accompany each manuscript. These sealed envelopes will not be opened till after the decision of the judges.

It is the intention of the Festival organizers to perform the winning compositions at the Festival next year. Though they are not obligated to a performance of the prize-winning compositions, the right of the first performance is reserved for the Festival without payment of performing rights. The compositions, however, will remain the property of the composers, with the privilege to copyright the work and collect royalties from other than Festival sources.

Two Languages Permitted

Words of the cantata entered may be either in French or English. The score may or may not include parts for solo voices, but it should have an accompaniment for small orchestra and arrangement for piano for rehearsal purposes.

Choral arrangements of folk-songs may be set either to the original French words or to singable English translations which follow the same verbal rhythm and meter as the original *chansons populaires*. Piano accompaniment for rehearsals should be added.

Manuscripts should be sent to the secretary of the Canadian Folk-song Festival, Room 324, Windsor Station, Canadian Pacific Railway, Montreal.

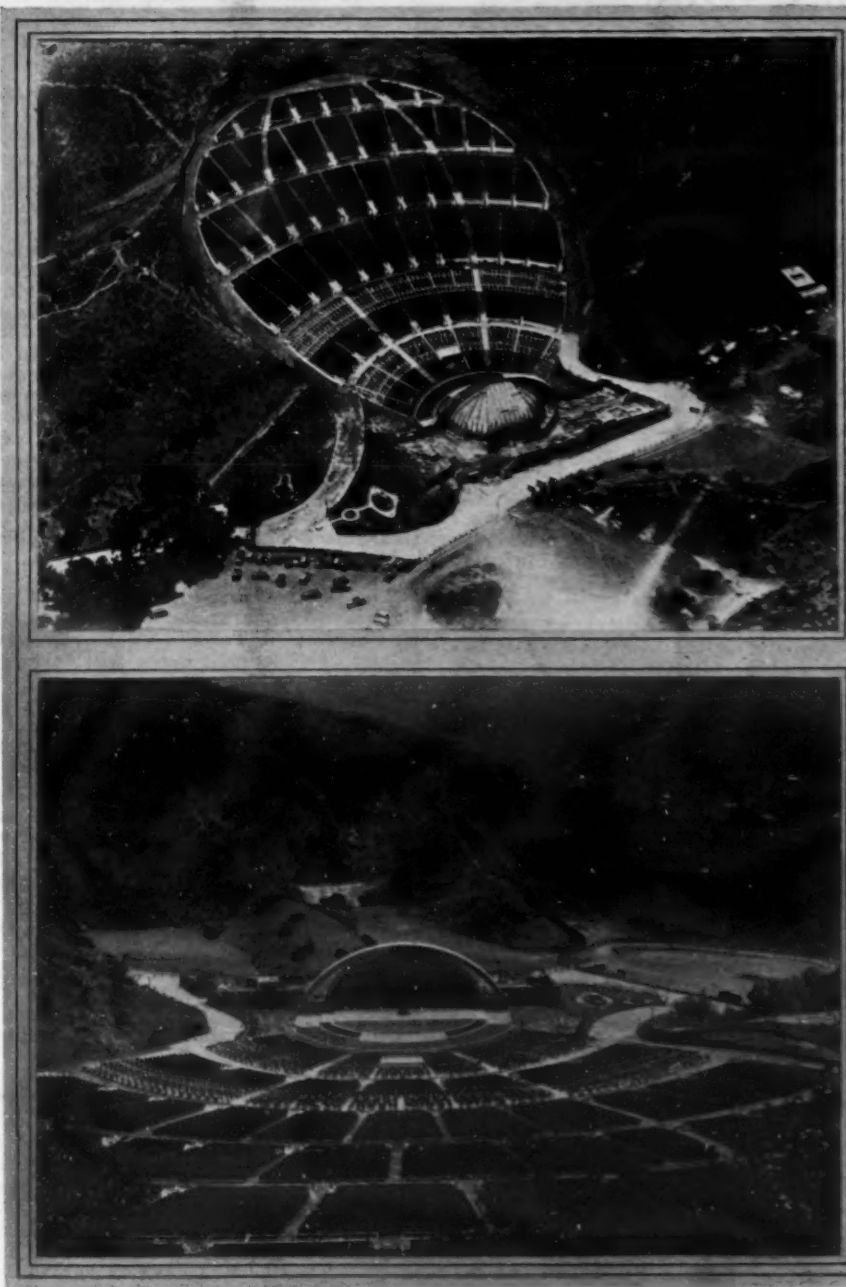
Dutch Olympiad to Include Art Contests

THE HAGUE, June 25.—The Dutch Olympic Games Committee is organizing an international competition for the five arts—music, painting, literature, sculpture, and architecture, during the Olympic Games in 1928.

Oregon Schools Adopt Stricter System of Music Credits

PORTLAND, ORE., July 9.—A new method of permitting recognition as an accredited music teacher in the Oregon high schools has been adopted by C. A. Howard, state superintendent of public schools. During his predecessor's régime, a committee of musicians examined papers sent in, and decided if private teachers were fitted to obtain credit in high schools for their students. Now it is necessary to pass an examination under the supervision of the city superintendent, or one of the high school principals. Additional requirements are that the applicant must be a high school graduate, that he must have had two consecutive years of successful experience in teaching music and "have a repertoire of selections of recognized merit." He must also be willing to co-operate with the school authorities. JOCELYN FOULKES.

Looking Into Hollywood Bowl from the Sky



Above: A View of California's Natural Amphitheater Taken from an Airplane. Below: As the Bowl Appears to a Spectator Looking Toward the Shell Under Which the Musicians Play

LOS ANGELES, July 9.—Heartening the management with renewed prospects of a continuously successful season, an audience of some 12,000 persons greeted Alfred Hertz and the Los Angeles Philharmonic Orchestra at the second summer concert on the evening of July 7.

Holding place of honor on the program, Schumann's First Symphony was given a superb performance. Following Beethoven's "Coriolan" Overture and immediately preceding the intermission, the Schumann number found the audience comfortably situated and in a mood to enjoy keenly this music. The strings, led by Sylvian Noack, whose playing of the solo passages in Strauss' "A Hero's Life" on the opening night disclosed anew his artistic stature, sounded particularly fine. Mr. Hertz led his players with zeal and devotion to the highest artistic ideals, and was rewarded with an

ovation which he shared with the members of the orchestra.

In lighter vein were the two numbers following the intermission, Ravel's "Mother Goose" Suite and Smetana's "Bartered Bride" Overture. The French suite, with its sparkling humor and fantastic pictures, proved a highly enjoyable number.

Several special features have been announced for the remainder of the Bowl season, the first of which will be a program honoring Mrs. J. J. Carter, one of the founders and former president of the Bowl Association, as soon as she returns from a vacation at one of the lake resorts.

Another feature program will be given for the benefit of the Philharmonic's sick and disabled fund on the evening of Aug. 8, with Emil Oberhoffer conducting. The soloists will be Ossip Gabrilowitsch, pianist, and Alice Gentle, soprano. HAL DAVIDSON CRAIN.

SOKOLOFF CONDUCTS "BLESSED DAMOZEL"

Hillsborough Summer List Is
Notable for Many
Novelties

By Marjory M. Fisher

SAN FRANCISCO, July 9.—The first half of the summer symphony series at Hillsborough was completed under the baton of Nicolai Sokoloff on Sunday afternoon, June 26, at the Woodland Theater.

Mr. Sokoloff, who has been generous with novelties this season, presented Debussy's "The Blessed Damsel." The performance, as given by the orchestra, the Philharmonic Chorus and soloists, Myrtle Claire Donnelly, soprano, and

Marguerite O'Dea, contralto, was particularly commendable. The chorus, trained by James C. Fyfe, sang with splendid tone and impeccable enunciation. Miss Donnelly displayed beauty of tone and clarity of diction, and Miss O'Dea, who was making her debut with the orchestra on this occasion, disclosed a magnificent voice and intelligence.

Rachmaninoff's Symphony in E Minor was the first number on the program. The last two movements of the symphony were especially well played. Louis Persinger's solo bits and fine work by the flute and oboe made the Adagio particularly satisfying.

The Berceuse and Finale from Stravinsky's "Firebird" Suite completed the program.

Frank Healy is managing these summer concerts for the San Mateo Philharmonic Society.

OPERA IN ST. LOUIS BRINGS TWO SCORES

Municipal Forces Hailed in
"Song of the Flame" and
"Red Mill"

By Susan L. Cost

ST. LOUIS, July 9.—Perhaps the best production given thus far this season by the St. Louis Municipal Opera was the operetta, "The Song of the Flame," with a score by George Gershwin and Herbert Stothart, presented last week. A novel feature of the work was the interpolation of a symphonic ballet, composed by Louis Kroll, conductor of the company, in the second act. The dances in this episode were staged by Charles Sinclair.

The operetta proved most ambitious dramatically, with a story that is consistent throughout, and with music satisfying at all times and on occasion stirring. It found more popularity than any previous offering this season, attracting large audiences. The members of the cast acquitted themselves admirably. They included Myrtle Schaaf as the Flame, Dorothy Seegar as Grusha, Anne Yago as the Tartar, Jocleta Howe as Nadya, Allan Rogers as Volodya, Paul Klemen as Konstantin, John Cherry as Boris and Robert Pitkin as Nicholas.

Herbert Music Sung

The Municipal Company continued its series this week with some excellent work in "The Red Mill" by Victor Herbert. William McCarthy and John Cherry, as *Con Kidder* and *Kid Conner*, respectively, made the most of their ample opportunities for good comedy work and thoroughly pleased the audiences. The entire cast, including Myrtle Schaaf, Dorothy Seegar, Jocleta Howe, Anne Yago, Allan Rogers, Paul Klemen and John Dunsmore, further ingratiated themselves into the affections of the opera-going public here. Robert Pitkin has been ill and was not in this week's production. John Hanley, a newcomer, and Robert Betts, who was promoted from the chorus, did some good work. The staging was excellent, and the chorus, as usual, held a large portion of the audience's interest.

Vevey to Revive Historic Festival

PARIS, June 27.—In August of this year the historic vintage festival at Vevey, on the Lake of Geneva, will be revived after an interval of twenty-two years. There will be six performances of the "Fête des Vignerons," a pageant for which a musical score has been composed by Gustav Doret. There will be 200 participants in the pageant. The chief rôle, that of the Goddess Ceres, will be sung by Berthe von Vigier.

Weimar Gives New Chamber Opera, "Bianca"

WEIMAR, June 23.—"Bianca," a chamber opera in one act by Hermann Wunsch, was recently given its première in the National Theater. The work was well conducted by Ernst Praetorius. The somber libretto tells of the vengeance of the cruel Duke of Urbino, who causes the lover of his wife, Bianca, to be murdered. The music was conventional, and the reception rather lukewarm.

Celebrates 101st Birthday by Leading Choir of 100

LOS ANGELES, July 9.—Gallus M. Cole celebrated the eve of his 101st birthday, July 4, by leading the choir of 100 in the First Methodist Church. Mr. Cole has been associated with the profession of music nearly all his life, and on this occasion used the baton given to him fifty years ago by the minister of a Methodist church in Richmond, Ind., who later became governor of Colorado. Mr. Cole plays the piano and organ, and sings. He was formerly associated with Theodore Presser, founder of the Presser Music Publishing Company, and is a charter member of the National Music Teachers' Association, which he helped to found. Mr. Cole is a resident of Pasadena, where he is the only living charter member of the Pasadena Commandery, Knights Templar.

HAL DAVIDSON CRAIN.